SATURDAY, JANUARY 26, 1889.

No. 873, *New Series.*

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LITERATURE.

The American Commonwealth. By James Bryce. In 3 vols. (Macmillan.)

SOME one has said of an eminent statesman of our day that it would need a syndicate to write his life. In like manner, one may say that it would need a committee of American and English politicians, lawyers, merchants, journalists, and men of letters to review Prof. Bryce's great book. To attempt in a few columns of the ACADEMY to discuss its merits and its shortcomings, and to speak with a reviewer's ordinary confidence on this feature or the other, would be an ill recognition of the vast labour which it represents, and of the high title of its author to speak almost with authority on the institutions and public life of America. The task of fault-finding may well be postponed for a time; and it will go hard with later critics if they fail to find in these three large volumes plenty of room for difference of opinion. There need be no hurry to check the first feeling of gratitude towards Prof. Bryce for having had the courage to undertake and carry through an enterprise of extraordinary magnitude and difficulty. This much may be said without misgiving, that, in respect as well of the largeness of its subject as of the judicial dignity of the treatment, *The American Commonwealth* will rank among the few great books of our generation. In its special field, indeed, it may be said to stand alone.

Putting aside all thought of discussing the many subjects here treated, which range from high matters of state to social fashions, I shall content myself with a brief description of the work itself. The first volume contains so clear and careful an account of the central, national, or federal government of the United States that Prof. Bryce's fellow-politicians will be left without excuse if henceforth they are satisfied with the vague and inaccurate ideas on the subject which have done service during the last two years. Having very shortly indicated the history of the constitution, he proceeds to a minute survey of its component parts, describing the position and powers of the president and of the heads of departments; the differences between the American and the English and French cabinets, which result from the president's personal responsibility; the Senate; the House of Representatives; the relations of the two houses to one another and to the executive; the federal courts; and the working of the federal system as a whole. The sketch of these institutions is full of life and movement. Prof. Bryce has sought not only to present their outward form, which has often been done before, but by means of incidents in American political life and by contrast with European governments to show us the constitution actually at work. The reality of a constitution is widely different from what Mr. Bagehot called its "literary theory." No constitution is so unworkable as the best one looks on paper. Some of the defects, indeed, of the American system, particularly the want of unity which has resulted from the excessive pains taken to separate the executive, legislative, and judicial powers, can be traced to the influence of the literary theory of our own constitution. "Each power in the state goes its own way, or wastes precious moments in discussing which way it should go, and that which comes to pass seems to be a result not of the action of the legal organs of the state, but of some larger force which at one time uses their discord as its means, at another neglects them altogether." Now, as Prof. Bryce points out, and as other writers have noted (Sir Henry Maine, for instance, and Prof. Fiske in his recent work *The Critical Period of American History*), this care to separate the different powers was in great part due to the influence of the English system not in its reality, but as observed through the spectacles of Montesquieu and his follower Blackstone, who seemed to see in the separation of functions the secret of English freedom. Thus, while we in England are told that the literary theory is so far from fitting the facts that our national danger is the encroachment of the legislature upon the functions of the executive, in America the theory has been so successfully carried out that the complaint is made that the president cannot sufficiently guide and stimulate Congress nor Congress the president. In quiet times the machine works smoothly; but in a crisis it is strained severely. From that weakness, however, no system of government is free. In a great national crisis the only trust is in the sobriety and loyalty of the citizens, and in the courage, resource, and foresight of their leaders; and therein lies the strength of the American constitution. In Prof. Bryce's judgment "the American people have a practical aptitude for politics, a clearness of vision and capacity for self-control, never equalled by any other nation." It is a strong statement, but it is made deliberately. He recurs to the idea again and again, and leaves no doubt that his estimate of the national character, whether unduly high or not, rests upon a very solid basis of fact. Such a people, as he says, can work any constitution.

So far Prof. Bryce has been following a path trodden by many English writers, who have vainly sought, as he has done successfully, to make the American constitution a reality to English readers. In the second volume he passes to the State governments, which, save in relation to the central authority, have received comparatively little attention. Availing himself not only of their written constitutions and statutes, but of records of debates, official reports, local newspapers, and of what he has himself seen and heard, he describes the various constitutions of the States in their development and existing form; their legislatures, executive, and judiciary; their modes of taxation; their politicians; and their parties. An account follows of local government in rural districts and in cities, to which Mr. Seth Low, a former mayor of Brooklyn, has contributed an additional chapter on municipal government. On the whole, Prof. Bryce's judgment of public life in the States is far from high. He finds only a few of them, among which Massachusetts is distinguished, whose legislatures are free from corruption, the worst being those where the influence of European immigrants in large cities is greatest.

"New York, Philadelphia, Baltimore, Chicago, San Francisco," he says, "have done their best to poison the legislatures of the States in which they respectively lie by filling these bodies with members of a low type, as well as by being themselves the centres of enormous accumulations of capital. They have brought the strongest corrupting force into contact with the weakest and most corruptible material; and there has followed in Pennsylvania and New York such a witches' Sabbath of jobbing, bribery, thieving, and prostitution of legislative power to private interest as the world has seldom seen."

Yet the demoralisation of the legislatures does not imply a corresponding badness in government; for they are checked, on the one hand, by their constitutions, which are scrupulously careful of the rights of property, and, on the other hand, by the increasing influence of the federal authority. The average American does not take a close interest in the business of his State. He says to himself that the chief harm that a bad legislature can do is to waste some public money; and he is persuaded that the regular party organisations are so strong that independent effort is not of much use. It appears, however, that better ideas of citizenship are beginning to prevail, and that independent men are bestirring themselves to put down corruption. The remainder of the second volume presents a minute study of the party system. In Europe the dividing lines of political parties, though crossed here and there, are fairly distinct, for the most part marking broad differences of political principle or temperament; but, in the America of to-day, no such differences separate the Republican from the Democrat. For ten years or more there has been no great question to divide the country. The reader will not gather from Prof. Bryce's pages any simple distinguishing test, because there is none. The distinction turns partly on tradition, largely on mere competition for office, a good deal on race and on geographical position, and only to a small extent on economical or constitutional questions. Yet it is in a country where the outsider sees the party lines thus blurred and faint that party organisation has been carried to its perfection. What a feeble instrument is our English caucus compared with the huge American machine for registering votes, which paralyses the independent voter, keeps the best men out of politics, "and grinds out places, power, and the opportunities for illicit gain to those who manage it"! Prof. Bryce has minutely described the system and its results, and a sadder creation of distorted ingenuity cannot well be imagined. And yet there could be no greater mistake than to dwell upon its worst features as a reflection of the character of the American people. In fact the domination of the professional politician is tolerated because his power for mischief is far more limited than it is in countries with a flexible constitution. Evils which touch only the surface

of life in America would involve general degradation in England.

The third volume deals with a variety of subjects, a mere list of which would be long. In the course of a detailed examination of the sources, operation, and strength of public opinion, Prof. Bryce dispels a good many misconceptions, and robs the railers at democracy of much of their thunder. One turns with special interest to what he has to say of the tyranny of the majority. He quotes De Tocqueville, who said half a century ago: "I know no country where there prevails in general so little independence of mind and real freedom of discussion as in America." In Lord Grey's Essay on the Reform of Parliament, published thirty years ago, the same passage is relied upon as exhibiting the evils which result from the unbalanced power of the democracy; and most observers of America, with their eyes fixed on "rings" and "bosses," have continued to repeat the charge. Prof. Bryce, with fuller knowledge of the facts, has come to a different conclusion. Whatever may have been the case formerly, "the tyranny of the majority," he says, "is no longer a blemish on the American system, and the charges brought against democracy from the supposed example of America are groundless." Following the study of public opinion, come a number of more or less disconnected essays of illustration and reflection, including the story of the Tweed Ring (written by Prof. Goodnow of New York), the Philadelphia Gas Ring, Kearneyism in California (the story of the rise and fall of the party of Denis Kearney, drayman and demagogue), the problem of territorial extension, *laissez faire*, women's suffrage, the faults of American democracy, its strength, and the question how far American experience is available for Europe. The work concludes with a survey of social institutions and social life, in which are dealt with law and lawyers, railroads, the money market, the universities, religion, the position of women, the intellectual characteristics and literary tastes of the people, the social and economic future, and other matters.

Let this suffice as a bare indication of the scope of a work, whose chief demerit is its length. Even at the risk of omitting some of the most interesting chapters, a cheaper and smaller edition might be worth the issuing. For it is a work very rich in political instruction, if it be read in the same calm spirit in which it is written. Prof. Bryce has often insisted on the danger of arguments from history and from the experience of other countries, and he has here done his best to enforce his teaching. He has guarded himself with especial care against the temptation of exaggerating the influence of forms of government—a temptation to which the ordinary politician so easily succumbs. Both friends and foes of democracy will find in his work an ample store of illustrations and facts to support their theories. Side by side there exists in the public life of America such corruption as would need the pen of a Juvenal to describe, and such a spirit of law-abidingness as has never been witnessed in any other country under the sun. Seeking to establish or confirm no theory, the author has faithfully recorded the evil as well as the good. "I confess," said Dr. Tocqueville, "that in America I saw more than America: I sought the image of democracy itself." Prof. Bryce has left the image of democracy alone, and, while freely expressing his opinions, has made it his chief aim to give us a record of careful and impartial observation. In the constitutional and social controversies of our own country his authority will be appealed to by men of every shade of opinion, passages will be torn from their context, and his qualified judgments will be quoted as dogmatic utterances. Of that he cannot complain. It has been the fate of philosophers and observers, from Aristotle to Mill; and no writer can avoid it who strives, as Prof. Bryce has done, to see and describe things as they really are.

G. P. Macdonell.

The Ingenious Gentleman Don Quixote of La Mancha. Done into English. By Henry Edward Watts. Vol. iii. (Bernard Quaritch.)

In a former notice (Academy, No. 842) of vols. i. and ii. of this work, I treated chiefly of the excellent Life of Cervantes; to-day I would confine myself to a brief examination of the translation of the first part of the Quixote, concluded in vol. iii.

Mr. Watts presents us with decidedly the best and most agreeable prose version of *Don Quixote* that has yet appeared. I say "prose," because in the poetical portions he appears to me to be almost as far behind his predecessors as he is before them in prose. His attempts are not to be compared with those of Mr. Gibson, nor do they even equal those of Mr. Ormsby; in fact, it is sometimes difficult to extract any clear meaning from Mr. Watts's lines in passages where there is no such obscurity either in the original or in preceding versions. As an example of mere carelessness, in iii., p. 263, note, Mr. Watts renders—

> "Amar á cristianos moras
> Eso vese á todas horas:
> Mas que amé cristiana á moro,
> Eso no."
>
> "For Christians to love Moorish women
> That is seen every hour:
> But for a Moor to love a Christian woman,
> That never"—

which is contrary to fact and to the context. Of course, it should be "For Moorish women to love Christian men," and "for a Christian woman to love a Moor." Yet, after all, the poetical portions of the *Quixote* are to the prose as Falstaff's proportion of bread was to the sack which he consumed, and it is by the prose that a translation must be judged.

Mr. Watts has one immense merit—respect for his author's text. This alone would almost atone for the little slips inevitable in so long a work, which I may have to point out. Again and again he proves that the edition of 1608 is superior to any emendations made upon it, and that there is no need of alteration. Another commendable feature is the familiarity which he shows, not only with the bibliography, but with the contents of the Amadis, of Ariosto's epics, and with other romances and epics of chivalry. He most aptly applies this knowledge in illustration of the text. The appendices are excellent in the same sense. We know not where to find a better epitome of the history and literature of the Cid than in Appendix C., vol. iii. If that on Roland and Archbishop Turpin is not quite so successful, it is perhaps because this hardly belongs to Spanish literature. For a full knowledge of the sources of the so-called Chronicle of Turpin, we must still wait for the publication of the Compostellan *Codex Calixtinus*, now in preparation by the Academia de la Historia. For explanation of words derived from the Arabic, Mr. Watts trusts wholly to Prof. Dozy, a by no means worthless guide. I would only mention the still fuller *Glosario* of Señor de Eguilaz (Granada, 1886), where citations are given at length, and many a difficulty in old Spanish writings is successfully cleared up.

I perfectly agree in the criticism of the stories too lavishly interpolated in the first part of the *Quixote*, and that "The Impertinent Curiosity" is the worst and most tedious of them all. It is wise, too, to refrain from attempting any reconciliation of the chronology of Cervantes with that of the events recorded. The slips of memory are undoubted. In fact, while Cervantes held most firmly to the consistency of the characters which he had once created, so that they are always the same, the incidents themselves, and especially the humorous ones, seem as if they had been jotted down whenever or wherever they flashed into the author's brain, and were afterwards strung together with but little regard for what went before or should follow after.

The one drawback to unalloyed pleasure in reading these volumes is the way in which Mr. Watts girds at the mistakes of former translators. This gives an appearance of kicking away the ladder by which he has himself mounted. There can be no doubt that the renderings of Messrs. Duffield and Ormsby, and still more Mr. Gibson's verse translations, have raised the standard for all future translators. It can hardly be by accident that Leonella's *Alphabet of Love*, vol. iii., 169, should (except in the omission of P) coincide so closely with that of Mr. Duffield. The music of the *Seises*, or *Seixes*, of Seville, ii. 152 note, which Mr. Watts could not procure, is noted by Mr. J. Lomas; *Sketches in Spain*, p. 89 *seq.* (Black, 1884). In the difficult passage, ii. 94, I think Mr. Watts is right, but the meaning would be more clear if *pues* were translated "since" instead of "for." On Cato Zonzorino, Cato the dullard, I hold for certain that Cervantes is laughing at the great school-book of the Renaissance, the Distichs of Cato, and its many imitations. Sancho, the personification of rude mother-wit and common-sense, sees through its sententious dulness. Don Quixote, with lofty learning, affirms in answer that "there is no proverb which is not true." To take Sancho's blunder in his Latin on hell—*nulla est retentio*, iii. 16 note—"as a sly hit at the church's doctrine of eternal punishment," is a curious instance of reading the ideas of one's own day into an older text. I cannot see the necessity for coining a new word *stantrel* for *estanterol*; even "quarter-deck" would be near enough, as the place where the captain stands during an action.

But all these minute and trifling slips, and others like them, which must per-

force occur in a work of this length, do not induce me to modify my judgment that, on the whole, with the exception of the poetry, this is both the most correct and the most readable version of *Don Quixote* that has yet appeared in English. It is the one, I think, which is the most likely to acquire, and to retain, popular favour if ever it is presented to the public in a popular form.

WENTWORTH WEBSTER.

Through the Heart of Asia, over the Pamir to India. By Gabriel Bonvalot. With Illustrations by Albert Pepin. Translated from the French by C. B. Pitman. In 2 vols. (Chapman & Hall.)

THE invasion of India by MM. Bonvalot, Pepin, and Capus, was unquestionably an exciting adventure. Prevented by the Afghans from travelling by way of Balkh and Kabul, M. Bonvalot, who seems to have been the leader of the party, determined to try the Pamir route. They thus entered India by the Baroghil Pass and Yassin; and, since this is one of the very shortest roads from the Russian to the British frontier, the journey has a special interest for us. In his now celebrated memorandum on "The Defence of India," the late Sir Charles MacGregor (I quote from the *Life*) assumes that a Russian column might advance from Marghilan in Ferghana over the Terek Diwan Pass and the Pamir towards Kashmir, its object being to set up an irritation on the Kashmir frontier, while other columns were pushing on to Herat and Balkh. This was much the same route that the French travellers took, except that they crossed the Alai range not by the Terek Diwan, but by the Taldik Pass (11,600 ft.). It is worth noticing that their footsteps are being followed by the Russian political officer, Captain Grombtchefski, who when last heard of had crossed Kunjut, and was examining the eastern slopes of the Mustagh range. But the Russophobist will search M. Bonvalot's book in vain for any precise information. The account given of the Baroghil Pass is brief in the extreme; and the writer seems more intent on describing his own personal exploits and his appearance *en costume de voyage* than on giving topographical details. Of course there is some excuse for saying but little about the people whose countries he visited—

> "The wandering Khirghises
> Who come on shaggy ponies from Pamere."

The fact is that in winter time hardly a living soul is to be met with on the Roof of the World, which becomes a trackless uninhabited waste for all the traveller can see.

M. Bonvalot speaks of the Kara Khirghis of the Pamir as Mongols; whereas they are a Turkish tribe identified by Mr. Howorth with the Buruts, being the Khirghis proper in contradistinction to the so-called Khirghis Kasaks. The prefix Kara—found also in Kara Turcoman, Kara Kitai, &c.—means something more than "black," as the word is usually translated. A *kara khel* is not a black ibex, but an animal of inferior or spurious breed. The natives of Chinese Turkestan say their former masters were Kitai; but the Chinese now in the country, who come mostly from Szechuen and Yunnan, are spoken of as Kara Kitai. Mr. Ney Elias informs me of this. I do not know if the same explanation applies to the *kara kumis* mentioned by Rubruquis.

M. Bonvalot has almost as little to tell us about the people of Chitral, among whom he stayed some weeks; while M. Pepin's drawings show very poorly beside the admirable photographs of Chitralis and Kafirs which Sir William Lockhart's mission brought back from the country, and which were exhibited at a *soirée* of the Royal Geographical Society a few months ago. Lastly, M. Bonvalot displays the fault which is so frequent with travellers. He seems utterly indifferent to previous labours in the same field. For instance, the party camped on the shores of Lake Rang Kul. There is not even a footnote to remind the reader that, according to Sir Henry Rawlinson, this is the famous Dragon Lake mentioned by the Buddhist pilgrim, Hiouen Tsang, the holiest spot in the entire Buddhist cosmogony. The intrepid and accomplished explorer, Mr. Ney Elias, visited Rang Kul when on his way from Yarkand to Shignan; and it was his careful account of the locality that enabled Sir Henry Rawlinson to complete the identification. In particular, Mr. Ney Elias mentioned a rock known as the Chiragh Tagh, the Lamp Stone, standing 100 feet from the water's edge, and famous all over the Pamir for a light that burns unquenchably in one of its caves, in which, the Khirghis affirm, a vast treasure is stored, under guard of a dragon with a shining light in his forehead. Of all this M. Bonvalot says not a word.

But enough has been noted, perhaps, concerning the omissions of the book; and we may turn to one or two points on which the writer is less reticent. The first volume is taken up with an account of the journey through Khorassan to the Oxus. The subjugation of the Tekke Turcomans by Russia has almost, if not quite, put a stop to the cruel slave-catching raids that, till recently, devastated "the delightful province of the sun." The towers of refuge in which the timid Persians sought safety at the first alarm of Turcomans are used no longer, and are being suffered to fall to ruin. Peace, says M. Bonvalot, reigns supreme; the sense of security is complete. The Russians, however, have not yet put down sheep stealing; and at Lasghird the travellers heard of a raid by Yomud Turcomans in which 800 sheep had been "lifted" from the Shah's dominions. Some useful information about the trade of the regions traversed may be gathered here and there. In the bazaar at Nishapur the travellers found large stocks of English and Russian cotton stuffs, Russian and English needles, Russian and French sugar, and writing paper from Angoulême. The paper and sugar were the only French wares met with; the mercery with French trade marks proved to be of Persian, German, or Austrian manufacture. At Karatag, in Bokhara, were found small boxes of French make containing percussion caps. English needles were sold here and leaden toys from Moscow. At the neighbouring town of Hissar English calicoes from India were on sale, Russian handkerchiefs, needles, and matches, and percussion caps from Hanover.

At Shahtepe, in Afghan Turkestan, an Afghan officer gave the travellers an account of the attack on the Cavagnari embassy in Kabul.

"The British, said the Afghan, fought like heroes. Our soldiers, he continued, made a breach in the walls and set fire to the house; but the Englishmen fought as long as there was breath left in their bodies. One of them was a splendid shot; he killed more than a hundred Afghans to his own gun. A bullet shattered his arm. He did not fall, but loading his rifle with one hand continued fighting until another bullet struck him in the side. He then sank down, and one of our men went up and hacked him to pieces with a sword. He was a hero."

The journey from Ferghana over the Pamir to Chitral was, of course, the most arduous part of the expedition, and the hardships undergone lose nothing in the telling. They remind one not a little of M. Tartarin de Tarascon's prodigious adventures in the Alps. The intense cold, the difficulty of breathing at altitudes so far above sea level, the weary and often perilous struggle over the snow-fields—all this is described at great length. M. Bonvalot also mentions that at 7800 feet above the sea meat cooks badly, and tea has not the flavour it possesses on low ground, which is just what Marco Polo says of cookery on the Pamir. After leaving the Dragon's Lake the travellers seem to have ascended the Aksu or Aktash River (called lower down the Bartang or Murghabi), to its source in the Oi Kul Lake. There is little doubt that M. Bonvalot is right in describing the Aksu, and not the river which rises in Lake Victoria, as the head stream of the Oxus. There is, however, a serious difference of opinion on this point; and, since the difference involves the possession of a vast tract of territory, M. Bonvalot's opinion, if he would only condescend to give his reasons for it, might carry considerable weight. From the neighbourhood of Oi Kul, which is not mentioned by name in the narrative, the travellers found their way to the valley of the Wakhan river. Thence they made an attempt, which luckily for themselves proved futile, to reach Kunjut. Baffled by the deep snow, they turned back and presently crossed by the Baroghil Pass into Chitral, where they were detained by the Mehtar-ul-Mulk's son, Aman Afzul, pending a reference to the government of India. "It is evident," M. Bonvalot infers, "that the Chitralis, deny it though they may, take their orders from India"; and this obsequiousness may, no doubt, be regarded as one of the many satisfactory results of Sir William Lockhart's mission. The Mehtar's son excited M. Bonvalot's antipathy; but Sir William Lockhart describes him as a fine manly young fellow, every inch a soldier, and exchanged turbans with him in token of lasting friendship. Afzul afterwards visited Calcutta and created the same favourable impression there. A letter from the Indian foreign office secured the release of the French travellers and their safe conduct through Yassin, Gilghit, and Kashmir to Simla, where they were hospitably entertained by Lord Dufferin, to whom M. Bonvalot dedicates the English version of his travels.

M. Bonvalot evidently thinks very highly of his own way of dealing with Orientals, but it may be questioned if he has done much

to make the name of Feringhi respected by the people among whom he travelled. His method alternated between brutality and sprightliness. In Khorassan, on the road from Meshed to Mozderan, three men were flogged till they brought bowls of milk for the thirsty travellers. On the Rang Kul Pamir, M. Bonvalot found it necessary to chastise a Khirghis chief with his own hand, while the rest of the party were ready with revolvers and rifles to check any attempt at resistance or flight. Later on he instructed his servant to beat a wretched Chitrali, whose offence was saying something rude. No doubt a certain display of severity is often requisite in dealing with Asiatics; and, had M. Bonvalot's journey served any useful purpose, every excuse would be made for his conduct. Possibly, however, these French travellers created an even more unfavourable impression when in their kindly moods. According to M. Bonvalot, the Afghans were extremely friendly, "thanks to our sprightliness; and when their brains were not muddled by haschish, they took part in our gambols and laughed heartily with us." Now, with all deference to M. Bonvalot, I think I am right in saying that an inclination to sprightliness is just what the Afghan, like most Mohammedans, will detest and despise. Sternness and severity he can understand, and sometimes appreciate; but what we should call a cheery, easygoing disposition, is to the Afghans foolishness. Perhaps it is as well for M. Bonvalot and his companions that by order of Mahomed Ishak Khan they were turned back.

Mr. C. B. Pitman, who has translated the book, deserves credit for so promptly presenting it in an English dress, but it would have been well to have adopted a more familiar spelling for the names of places. "Guriani" for "Ghorian," "Zerebchane" for "Zarefshan," "Chibberghan" for "Shiburghan," "Giulguit" for "Gilghit," and "Jelhum" for "Jhelum" in the Punjaub, sound strange to alien ears. "Baranla" (ii 51) is a misprint for *baranta*, or *barumpta*, as it is called on the Peshawur border, a raid or reprisal. "White slave" (ii. 145) is an odd rendering of *la pierre blanche*.

Stephen Wheeler.

"Statesmen Series."—*Bolingbroke*. By Arthur Hassall. (W. H. Allen.)

The "Statesmen Series" certainly keeps up to the mark with its biographies of "great men who have influenced the political history of the world." Mr. Montague's Life of Peel has now been speedily followed by a Life of Bolingbroke by Mr. Arthur Hassall.

In a series of this description, a "study" of the great Lord Bolingbroke well deserves a place. Apart from the peculiar fascination which Bolingbroke's character and career have always possessed for the student of history, his direct and personal influence upon English politics in the eighteenth century was much greater and more extensive than is generally appreciated. From his earliest appearance in the House of Commons in 1701 until his flight in 1715, during his exile in France from 1715 to 1725, and as the directing genius of the opposition to Walpole's government until his second retirement to France in 1742, he was ever closely and inextricably connected, in one way or another, with the history of his country. Or whatever he took up, whether it was the administration of an office or the organisation of an opposition, he left the impress of his own individuality. His influence was so pre-eminently personal that posterity does not clearly understand whence it originally arose; and after his death "his immediate survivors were unable to explain the sudden decline of the influence of his ideas." However matchless his skill as a pamphleteer, his contributions to political science were practically worthless. He was not a profound and original thinker. He could only revive in the most exquisite of English prose —to use the words of his disciple—

"What oft was thought, but ne'er so well express'd."

This new *Life of Bolingbroke* will not only prove a valuable addition to this series, interesting the general reader, but it will also be found extremely useful by the student of eighteenth-century history. Mr. Hassall adds nothing of importance to the stock of information which we already possess relating to Bolingbroke's career. He shows, indeed, that the tradition as to his education at Christ Church may be perfectly true, in spite of his name not appearing on the books or the buttery lists of the House; for St. John may (like many other students in the seventeenth century) have "studied with a Christ Church tutor, never lived within the walls of Christ Church, and left Oxford without having matriculated." But it is as an estimate of Bolingbroke's career as statesman under Queen Anne that Mr. Hassall's work is of the greatest value; and the two most important chapters in this little volume are naturally those devoted to "The Peace of Utrecht" ("the greatest monument of Bolingbroke's fame") and to "The Succession Question." Mr. Hassall has evidently given a very careful consideration to the voluminous correspondence and the intricate negotiations covering the years between 1710 and 1714; and he deliberately inclines to a much more favourable view, not only of the peace of Utrecht, but also of "the means taken to bring it about," than that which historians have generally adopted. He does not venture on a complete defence, but he pleads for a mitigation of the severe judgment which has generally been passed upon Bolingbroke's conclusion of the treaty—mainly, it would seem, upon the ground that Bolingbroke had so many impediments in his way. But even those who would go as far as Mr. Hassall does, and would pronounce the conduct of the Whigs "as throughout most unpatriotic," would surely not maintain that "no fault can be found with the advantages gained for Great Britain." The conclusion of peace, independently of the allies, may, perhaps, be justified on the ground that "they had so often acted disloyally to England"; but the desertion of the Catalans is wholly indefensible, and Mr. Hassall justly terms it "the greatest blot on Bolingbroke's statesmanship."

Mr. Hassall's opinion on the Succession question is equally emphatic.

"Bolingbroke," he says, "was never a Jacobite, that is to say, he never had any settled design of bringing in James Edward. . . . That he had intrigued with the Pretender is undoubted; but who had not? . . . Bolingbroke, like most of the politicians of the day, negotiated with both the Elector and the Pretender. The unmistakable preference of George for the Whigs tended undoubtedly to incline the ministers to weigh seriously the chances of the Pretender; but Bolingbroke's immediate object was, by consolidating the Tory party, to command the situation on the Queen's death."

It is easy to give a bald endorsement to Bolingbroke's own oft-repeated assertion, but it is practically impossible to test its accuracy. We have not enough evidence to allow us to pronounce authoritatively upon his real intentions. We know that Bolingbroke had nothing to expect from the Hanoverian succession, everything from a Stuart restoration; but the rest is mere matter of conjecture. We may follow Mr. Hassall, if we like, in regarding Bolingbroke's elaborate negotiations with the Jacobites, which give to the pages of De Torcy their special value, as merely part of a policy of "consolidating the Tory party." Or we may follow Mr. Lloyd Sanders, the editor of this very series, and himself no mean authority on this period, who pronounces as follows:

"Everything combines to prove, and historians seem as a rule to believe, that Bolingbroke was, as far as might be expected from his unscrupulous character, a zealous supporter of the Stuart line."

Viewed in this light, his flight in 1715 otherwise "a fatal mistake," becomes perfectly intelligible. Confronted by such divergencies of authority on so perplexing a question, we can but philosophically conclude that it is still too early for an impartial judgment. Those eventful times are still too near our own. They still—to use Hallam's well-known phrase—"call forth the warm emotions of party spirit, and afford a test of political principles."

The three chapters which Mr. Hassall devotes to Bolingbroke's life after the year of his fall, though not the most important, are among the most interesting in the volume. Their clear arrangement is admirable. The only fault that could be found with them is a tendency—not confined to this portion of the work alone—towards too much general history. The sketches of the contemporary state of affairs are excellent in their way; but they occupy much valuable space which might otherwise have been devoted to the main subject, and the general information so essential to a due appreciation of Bolingbroke's position we can easily obtain from the works of Mr. Lecky or Mr. Wyon. Mr. Hassall has thus unnecessarily aggravated a difficulty which he has had all along to contend with—that of compressing into 230 pages an amount of matter which might reasonably have filled three times that number. This difficulty shows itself in different ways, but more especially in the cramping effect it has had upon Mr. Hassall's style, which is in startling contrast with the freedom and copiousness of Bolingbroke himself. When unconstrained by the limits of "brief biography," Mr. Hassall's style is very different. The following passage from his concluding chapter demands quotation:

"No greater compliment could, perhaps, be paid to his memory than the interest which is still taken in his meteoric career, in his soaring

ambition, in his keen literary tastes. As long as there remains a classical scholar, so long may we look for translations of Homer; as long as mediæval history is studied, fresh monographs on Dante and his divine poem will continue to appear. And we may say that as long as human nature, with its lights and shades, still occupies the attention of men in each succeeding generation, writers will be found ready to make fresh studies of this extraordinary character, in which, as Lord Chesterfield said, 'good and evil were perpetually jostling one another.' Most of his contemporaries are allowed to sleep in comparative peace; but who can say that the final word has been said of the author of the Peace of Utrecht?"

The book as a whole is a marvel of accuracy. There are one or two slight errors uncorrected in the "Errata," and one curious mistake in the pedigree of the St. Johns. One sentence shows signs of carelessness. It is this:

"There [at Dawley], in Bolingbroke's own words, 'he was in a hermitage where no man came but for the sake of the hermit': for then he found 'that the insects which used to hum and buzz about him in the sunshine, fled to men of more prosperous fortune and forsook him when in the shade.'"

The original passage, of which the above is a clumsy paraphrase, is simpler and more elegant. It occurs in a letter from Bolingbroke to Swift, written in 1723, and runs as follows:

"Those insects of various hues, which used to hum and buzz about me, while I stood in the sunshine, have disappeared since I lived in the shade."

What can be the object of taking a sentence like this, of misquoting it, and of misapplying it by making it refer to Bolingbroke's residence at Dawley—an estate which he did not purchase till 1725?

Mr. Hassall has succeeded in bringing out in special prominence the three most remarkable points in connexion with Lord Bolingbroke's life—the untiring energy, not to say restlessness, of his character; the many extraordinary vicissitudes of his career; and, above all, the marvellous versatility of his genius. This latest biography would be most welcome if it led only to a more extended study of Bolingbroke's correspondence with Pope and Swift. "The letters from Lord Bolingbroke," as Lord Orrery said,

"which are inserted in this collection, are written with an elegance and politeness that distinguish them from all the rest. We see they were not intended for the press; but how valuable are the most careless strokes of such a pen!"

William E. Grey.

NEW NOVELS.

The Land of Darkness. By the Author of "The Little Pilgrim." (Macmillan.)

Red Towers. By Eleanor C. Price. In 3 vols. (Bentley.)

Toilers of Babylon. By B. L. Farjeon. In 3 vols. (Ward & Downey.)

The Brown Portmanteau. By Curtis Yorke. (Jarrold.)

The Last Von Reckenburg. By Louise Von François. (Alexander Gardner.)

St. Veda's. By Annie S. Swan. (Edinburgh: Oliphant, Anderson & Ferrier.)

The Tory's Daughter. By A. G. Riddle. (Putnam's Sons.)

The Peckster Professorship. By J. P Quincy. (Houghton, Mifflin & Co.)

That an allegory about the other world is nearly as fearful a wildfowl to meddle with as its kinsfolk on the banks of the Nile is a well-established fact; but in the process of establishing it during past ages there are instances in which the monster has been so signally vanquished that one hardly wonders at fresh adventures in the same direction. The author of the *Little Pilgrim*, which was, we believe, not unpopular, has tried a continuation which, unlike most continuations, strikes us as better than the original. The surprise ceases to be surprising, however, when it is added that *The Land of Darkness* (as, indeed, may be guessed) meddles with hell, not heaven, at least in its major part; for there is a comforting piece of Universalism tacked on at the end, in which the "Little Pilgrim" herself reappears. The old relations, so far as interest goes, of the *Inferno* and the *Paradiso* are wont to repeat themselves. This new "Land of Darkness" is not ill-imagined, but it is rather unequally carried out; and the style, which, in such things as this, should either be as simple as Bunyan, or as careful as Dante, is sometimes careless. The opening sentence is very risky. "I found myself standing on my feet" is apt to destroy all proper solemnity of feeling by suggesting that it would, on the whole, have been more remarkable if the gentleman had found himself standing on his head. To "stand upon one's feet" is indeed excellent English; but in excellent English it always has (so far as we remember) an incessive sense—"to rise upon the feet and stand"—which is wanting here. On the next page, we find "the electric or some other scientific light," where "scientific" seems to mean "artificial." These blemishes, however, do not matter much after the reader has got into the thought of the thing, which, if not wholly novel, is ingenious and forcible enough, though, as we have said, unequally carried out. Reversing the Platonic idea of punishment by impotent desire, the author has imagined a hell in which the damned are almost literally filled with the fruit of their own devices. There is the city of pure malevolence and anarchy, the city of tyrannical order, the city of pleasure, the city of art, the city of applied science, and so forth. A purely selfish, and in each case, at the same time, enforced indulgence by turns, brings on the sinner the same horrible satiety, complicated often by actual physical suffering. For our author does not favour purely spiritual torments. The weakest division of all is the city of pleasure, which is childish. It may or may not be intentional, and connected with his Universalism (for you *can* get out of the Land of Darkness, though hardly), that, in another rather curious and perhaps not wholly intentional way, the author reverses the proceeding of a great predecessor. Dante begins with the lightest sins, and gives them the lightest punishments; while our author begins with pure malice—the worst of all—and progresses in the other direction, hinting, however, that the agony, if not the actual punishment, increases as the "cities," which are at once circles of hell and of purgatory, are passed.

Red Towers is a good average novel in plan, and decidedly above the average in execution. Celia Darrell, Celia de Montmirail, Celia Percival, who but for an accident would (either instead of or as well as these) have been Celia Romaine, is a very good study of a not uncommon kind of young woman. Our great-grandfathers would have called the book "The History of a Coquette"; and it is much to Miss Price's credit that in drawing her coquette she has kept to the strictest verisimilitude, without either "analysis" on the one side or sensationalism on the other. The admirers of the analytic may call the book shallow; those gasping ones who shout "*à bas* the young person!" may be disgusted to find that Celia, though a coquette to the tip of her nails and the core of her heart, neither does nor is apparently tempted to do anything more shocking than getting married a second time to the man for whom she has had a kind of affection, before the husband whom she had taken without loving him is well cold in his grave. Also her lover, Vincent Percival, though represented as a bad young man, seems not to have had any unholy designs on her while she was still married. In other words, Miss Price, while taking what is now called the conventional, and what is luckily still the real, view of English morality, has shown that you can be as real and natural as you like without Realism or Naturalism. Celia's company is, we confess, rather less interesting than herself. Paul Romaine, her first lover, would have had a hard time of it, in any case, in getting out of the most hopeless of all novel situations, that of a jilted lover who has been almost totally blind to his mistress's little ways; but as it is, he is also an unnecessarily good young man. Canon Percival and his worldly wife; the "Uncle of America," Colonel Ward, who means to do a good turn to his young friend Paul, and is the pretty direct instrument of enabling Miss Celia to pursue her own devices; the sulky Vincent; the amiable French Marquis de Montmirail and his "candid" daughter—are all very well in their way, but not striking. Celia is striking, because of the combination of adequacy and moderation with which the author has hit her off. Most people who compare books with life will remember at least one Celia Darrell—attractive, intelligent, amiable enough, "proper" enough, not in the least a monster, but "as cold as a fish and as hard as a stone," and certain if she ever cared for anyone to care for the least worthy aspirant.

With Mr. Farjeon we get into a very different atmosphere, in which truth of any kind is not the most remarkable ingredient. A novelist of long practice and writing well in his way, Mr. Farjeon seems to have, at one of those times of life when one catches things and never gets rid of them, imbued himself with some of the crudest of Dickensisms, the Dickensisms of *Hard Times* and the *Child's History of England*, and worse. Thus, he tells us in his second volume, speaking *ex cathedra*, that "there exist in England instances of Feudalism [it would be a little interesting to examine Mr. Farjeon regularly and see what he knows about Feudalism] almost as marked as any that can be drawn

from the time that is gone. In those places, the high hand is still employed to destroy any hope of progress among the people," &c.; and so on for some pages, the reader being gratified, though surprised, to learn that if these dreadful "instances" are rare it is the doing of "penny newspapers." Now all this is, of course, bosh; and even if it were not bosh, and mischievous bosh, too, it would have no more business in the pages of a novel than any other kind of misplaced didactics. Unluckily, it is not only in Mr Farjeon's addresses to the reader that the thing appears: it pervades his scheme. We have the virtuous working man, his daughter, and the wicked young capitalist (let us, as optimists, be thankful that he is not a duke's son also), and all the rest of it. That Mr. Farjeon opens with a prettily drawn scene enough, and that such scenes recur now and then, only makes this weary old "Vic" melodrama business more wearisome.

The remaining books on our list are in every sense slighter; but Mr. Curtis Yorke has got together a very fair collection of fairly told magazine stories—the old and never failing "I-awoke-and-behold-it-was-a-dream" story, the gambling story, the comic uncle story, and so forth. By this enumeration we intend no sort of disrespect; for it is the fact that Mr. Yorke tells his stories quite pleasantly and neatly, and with hardly any fault but an occasional propensity to italics, and, still worse, to (!). We like best, we think, "Our Expectations" (the comic uncle story above referred to), which is preposterous but funny, and "Was it a Mistake?"

The Last Von Reckenburg also has merit, though it shows not a little of the heaviness which has infected so much of the novel writing of Germany between the earlier works of Freytag and the stories of the Galician school. There is a little too much writing about things, and not enough action and dialogue.

This criticism could be "turned," in the sense of men's tailors and women's tailors, to suit *St. Veda's*, though there is dialogue enough here. The plot is a variation on "Lady Clare," but with a less happy ending.

Let no follower of Mr. Gladstone fear that his principles are exposed to danger from the wiles of *The Tory's Daughter*. She was only a Tory's daughter in that limited and rather provincial sense of the word which is equivalent to "American Loyalist in the revolutionary war"; and her biographer, taking up the half-forgotten vein of Cooper, has a great deal to say about General Brock, Tecumseh, and the Indian wars. The book is oddly written, as a single sentence—"The hours of darkness brooded prolongingly to them"—will show.

Indeed, if the present influx of American novels continues, we shall have to suggest that they be translated for the use of those who "have" only English and a few other dead or old-world tongues. For we open *The Peckster Professorship*, and we find that a certain proceeding "came perilously near the margin of reputable value-filching." *The Peckster Professorship* is "an episode in the history of psychical research," which will explain it sufficiently, and no doubt commend it to some folk. Our own Psyche is at present researching the meaning of "reputable value-filching," and the ants and the birds have not yet helped her as of old.

George Saintsbury.

CLASSICAL SCHOOL BOOKS.

Introduction to Latin Lyric Verse Composition. By J. H. Lupton. With Key. (Macmillan.) Mr. Lupton desires to restore a certain purism to the practise of Latin lyric composition, which has, he thinks, been unduly free in its vocabulary of late years. Compounds, and diminutives, and purely prose words which are intentionally avoided by Horace have, he urges, intruded themselves into modern composition, which presents, in consequence, a set of ingenious and varied surprises, rather than a reproduction of the forms and vocabulary of Horace and the Augustan poets. We may admit his facts and yet demur to his implied censure. If we artificially diminish our view of the resources of a language, we gain precision, neatness, and thin classicism; but we lose width and variety, which are the charm of imaginative literature; we manufacture scholars, but we discourage literary imagination; we leave boys under an impression that Virgil and Horace lived in a close pinfold, and used, in their surviving poems, all the words which they thought legitimate and poetical. Mr. Lupton sees the danger of a careless and miscellaneous vocabulary. He shows no sign that he recognises that of an arbitrary restriction. If he will count the ἅπαξ λεγόμενα in Horace and Virgil, and the words which are used more than once yet exceptionally, he will, we feel sure, realise that these poets drew from a deeper well, or broader lake, than he would allow to their modern imitators. With this demurrer, we welcome his careful and concise disquisitions on the Horatian language and metres; but we call his attention to a curious accidental defect in his book. The latter pages (xxxii.-xlviii.) of his introduction are omitted; pp. 97-112 of the Exercises appear twice over—probably one sheet has been dropped and another duplicated. The retranslations, whereby poems, like Shelley's "The World's Great Age," are moulded into English prose-poetry suitable to the right metre, are done with great skill and taste. The "Hints" appended to each piece, though good, are, we think, too numerous. It is only too possible to *over*-help boys. The real training is in the effort, not in the result. The "Key" (printed separately) contains some beautiful versions, mostly, though not entirely, by Cambridge scholars, such as Kennedy, Shilleto, Paley, and Holmes. But why a "Key" at all? Masters, like boys, are easily demoralised, intellectually, by being saved all trouble.

Easy Passages for Translation into Greek. By J. Y. Sargent. (Oxford: Clarendon Press.) The condition under which this well-prepared compilation would find its full usefulness is one seldom fulfilled in modern public school education. Half of it consists of "prepared" passages, *i.e.*, graduated in difficulty, with copious help in vocabulary and idiom appended at the bottom of the page. The second part consists of passages without that help, but chosen on the principle of resemblance to the first part, so that the result of having worked through part i. is available in the right manner for the subsequent attack on part ii. It is a good method; but the time is lacking, under modern conditions and the pressure of other subjects, to make it effective. Greek prose cannot secure so large a share in a sixth-form boy's curriculum of work. Able boys do acquire a reasonable proficiency in Greek prose by mere reading of Greek authors, far more easily than they acquire the art of Latin prose, or of verse composition in either language. Hence, a manual of this kind will scarcely find the acceptance it deserves. Two or three months' regular work at this book would, no doubt, confer the art of writing Greek prose; but where and how is concentration of that time on the subject to be secured? It is needless to say that the skill in discovering Greek idioms for English phrases is conspicuously possessed by Mr. Sargent. It is a real treat, for instance, to see (p. 90) Lord Beaconsfield's celebrated anathema on Mr. Gladstone turned by happy suggestions into the Greek style of Aeschines. The selections, too, particularly those of narrative passages, have the merit of being interesting; and those called "Platonic" are as attractive as the subject-matter permits, in regard to schoolboys.

Selections from Lucian. With Notes by W. R. Inge and H. Macnaghten. (Rivingtons.) The defect in Mr. E. Abbott's selection from Lucian was the absence from it of any part of the *Vera Historia*. We are glad to see the present editors are alive to the merits of that delicious fiction. On the other hand, Mr. Abbott inserted the Δικὴ Φωνηέντων, which is here omitted; both give us *Timon*, for which we must be thankful. The editors (p. viii.) seem to us rather to underrate the merit of their author. He is "not very thoughtful, imaginative, or original." We should say that only the last adjective could be refused to Lucian, and scarcely that, as originality goes. The notes avoid the normal vice of modern editions. They are suggestive without being exhaustive. Here and there an explanation is given which might have been left to the lexicon or the grammar to administer, *e.g.*, p. 2, l. 11; p. 6, ll. 22, 27; p. 32, l. 13; p. 34, l. 20; p. 87, l. 20, and others of the same sort. For other reasons the comment on p. 86, l. 28, is surely superfluous. But, on the whole, we congratulate the two editors on a useful performance. The humour of Lucian has a sparkle in it which lights up the approaches to Greek literature so often found dull by ingenuous youth. There be those who can see the jest of the *Vera Historia* who yet cannot discern anything in Aristophanes except long words and boredom.

Analecta. Passages for Translation, selected by John Strachan and A. S. Wilkins. (Macmillan.) This book, prepared for the use of classes at the Owens College, is published in the hope of being more widely adopted. It consists (1) of Greek selections, poetry and prose, from Homer to Polybius; (2) of Latin, from Ennius to Suetonius. It is better, because more varied and copious (it contains about 250 closely printed pages), than most books of the kind. There is no index—a serious inconvenience which is partly remediable by a table of references obtainable from the publishers. We should like to have seen among the Homeric passages either the Death of Hector, Priam's interview with Achilles, or something of the Slaying of the Wooers; something from Virgil's Eclogues, or the close of Georgic IV.; something from Aeneid IV.; something of Cornelia's Elegy, from Propertius; something of Juvenal's noblest words, *e.g.*, the close of Sat. x., or the episode of Hannibal. But perhaps the editors intentionally avoided the stock beauties, which, however, can hardly become too familiar. The pressure of other subjects on classics guarantees us only too well against that danger.

Latin-English Dictionary. By G. C. Gepp and A. E. Haigh. (Rivingtons.) This little book is, as its authors tell us, intended to be a cheap and handy dictionary of all the words which

junior boys in schools are likely to encounter, while at the same time it aims at sufficient completeness for the ordinary student. We are afraid it cannot be called a success. The book is no cheaper than several other Latin dictionaries, and its handiness is simply the result of using very small type. No sane schoolmaster would nowadays condemn his boys to employ a book printed throughout in such an eye-destroying fashion as this is. And, even apart from "external" considerations, the book is not so good as it should be. It is very difficult, to begin with, to make out the principles which governed the selection of words. One infers from the preface that the book includes only words likely to be met by the ordinary student. Then why does one stumble upon *antistrophe*, *antitheton*, *anus*, *anulatus*, *pridianus*, *valetudinarium*, and a host of other words which occur in no literature likely to be read by the ordinary student? And why are "words peculiar to Lucretius purposely excluded"? The ordinary student sometimes reads Lucretius. And, if Lucretian words *are* "purposely excluded," why do we come across such an entry as "*variantia*, only in Lucr."? To complete our perplexity, we find Livy dealt with in a very arbitrary manner, and admission denied to some even of Vergil's words. An examination of the matter supplied leads also to a somewhat unsatisfactory conclusion. The authors claim to have eliminated a number of traditional errors, and sometimes —*e.g.*, in the article on *alapa*—they have done so. But they have certainly retained much that is undeniably wrong. The first meaning of *carbasus* is still given as "Spanish flax," despite an article on the word in the *Journal of Philology*; the original senses of *tristis* and *laetus* are still mis-stated; the old blunder about *heres ex libella* still turns up to convict dictionary writers of unverified references. *Primipilaris* and *patres conscripti* are equally uncorrected, and "*nympha*, a young woman," ought not to have passed Mr. Gepp. In other cases, more precision is needed in Englishing and distinguished senses. The naked "*rivulus*, brook" will deceive verse-writers; *scitum* is not very happily done, nor are the Ciceronian and poetical uses of *tempestas* noted. Some of the etymologies, too, are very odd. It is late in the day to be told that *Quirites* comes from the Sabine town Cures, or *redivivus* from *red* and *vivo*, while the reappearance of the equation *provincia* = *providentia* is simply disgraceful to the author who is responsible for the latter part of the book. It may be, indeed, that other elementary dictionaries contain as many blunders as the one before us. If so, we can only regret that Messrs. Gepp and Haigh have added to the list of unsatisfactory books.

A Compendious Greek Grammar. By W. D. Geddes. New Edition. (Edinburgh: Boyd.) This book, which was originally issued in 1885, now appears in an entirely new edition. The editor claims to have kept the old system, but enlarged the details, and revised the philology. On the whole, the information seems correct and well chosen, but the philology is not quite up to date. Dr. Geddes is apparently somewhat afraid of the "new views," as he is of the new method of atticising, *i.e.*, introducing correct Attic forms—ἐλελύκη, not ἐλελύκειν; βασιλῆς, not βασιλεῖς. He sticks to παύω instead of λύω, or τύπτω, as the "model" verb for paradigms; but his second aor. *ἔπαον is not very happy. On the whole, the book is fairly well arranged; but the third declension of nouns is not treated very clearly, nor is the verb printed well. The "Abridged Syntax," too, is rather crowded, and the section on metre too long. But we have no doubt that the book will be found useful in Scotland. In England it is hardly likely to supersede the established grammars.

Caesar de bello civili. By H. Awdry. (Rivingtons.) This book is an "easy abridgment" of the *Bellum civile*, of about the hardness of Nepos, and arranged so as to be continuous. It is furnished with full introductions, several maps, and rather abundant notes, many of which are historical. So far as we can judge, the abridgment is well done; but the introductions and notes are rather full—certainly the account of the army goes into quite unnecessary detail. The information given is generally correct, but traditional; *e.g.*, the old statement is repeated that *platea* has usually the *e* long. Here and there one finds slips: thus in § i. 49, *ex litteris* does not mean "on the proposals," and *referretur* needs a better explanation.

NOTES AND NEWS.

WE regret to say that the issue of Mrs. Pfeiffer's new volume of poems, entitled *Flowers of the Night* (not as erroneously given, "The Witch's Last Ride") has been interrupted by the death, sudden at the last, of her husband, who had always taken upon himself the correcting of the proofs of his wife's work. Mr. Pfeiffer was a man of varied accomplishments, and his loss will be deeply felt in a large circle of friends.

WE understand that Mr. Whitley Stokes's edition of *The Anglo-Indian Codes*, in two big volumes, has been adopted as a text-book by the Civil Service Commissioners for selected candidates for the Indian service.

PROF. MASPERO is making rapid progress with his History of Ancient Egypt, which will be abundantly illustrated.

MESSRS. G. ROUTLEDGE & SONS have in preparation a second and cheaper edition of Miss Amelia B. Edwards's book of Dolomite travel, entitled *Untrodden Peaks and Unfrequented Valleys*, to be uniform with their recently-issued edition of *A Thousand Miles up the Nile*. The former work has been out of print for several years.

MR. ALEXANDER GARDNER will shortly publish *Scotland in 1298*, edited by Mr. H. Gough, of the Middle Temple. It will consist of documents relating to the campaign of King Edward I. in that year, and especially to the battle of Falkirk. Among these—the greater part of which have not before been printed—are two copies of the "Roll of Arms of the Commanders" on the English side, and copies of two "Rolls of the Horses," forming a kind of army list.

THE Rev. W. Campbell, of the English Presbyterian Mission at Taiwanfu, the capital of Formosa—who has recently reprinted the oldest linguistic document of that island, the translation of St. Matthew's Gospel into the Sinkang dialect, made by a Dutch missionary in 1661—will shortly publish (with Messrs. Trübner) another reprint, entitled *An Account of Missionary Success in the Island of Formosa* (London, 1650). Only ten years after this book first appeared, all the converts made by the Dutch in Formosa were exterminated by an invasion of Chinese rebels.

THE next volume in the series of "Great Writers" will be *Captain Marryat*, by Mr. David Hannay.

MESSRS. W. H. ALLEN & Co. are on the point of issuing the first number of the *Civil Service Directory*, to be published annually. It will contain a list of all the government offices and the officials therein, together with a detailed statement of their services, and also an appendix containing the regulations and subjects of examination, &c., and Acts of Parliament, Treasury Minutes, &c., relating to the Civil Service.

MESSRS. SWAN SONNENSCHEIN & Co. will issue shortly *The Dead Leman, and other Stories from the French*, by M. Paul Sylvester and Mr. Andrew Lang. The volume contains nouvelles by Mérimée, About, Théophile Gautier, Th. Bentzon, Tolstoi, and Balzac; and an introductory essay by the authors on the place of the "short story" in literature. Almost the whole of the fifty large paper copies have been already applied for.

THE same publishers have almost ready *John Newbold's Ordeal*, a novel, in two volumes, by Mr. Thomas Pinkerton, author of "The Meadow-sweet Comedy."

CANON RAWLINSON'S new volume on *Phoenicia* will be published next week in the "Nation" series, by Mr. T. Fisher Unwin.

THE Rev. Hugh Price Hughes has a volume in the press, to be entitled *Social Christianity*; being a selection of his Sunday afternoon addresses delivered in St. James's Hall. It will be published by Messrs. Hodder & Stoughton.

THE first volume in Messrs. Trübner's new "Lotos" series, already announced in the ACADEMY, will be a reprint of *Baron Munchausen*, with Alfred Crowquill's illustrations. This is to be followed by a new and enlarged edition of the *Breitmann Ballads*.

MR. JOHN HODGES will publish next week the second and concluding volume of Father Gasquet's *Henry VIII. and the English Monasteries*: an Attempt to illustrate the History of the Suppression. The first volume of this work, which appeared only last year, is already in its third edition.

MR. J. HORSFALL TURNER, of Iden, near Bradford—an industrious editor of publications relating to Yorkshire—has undertaken to prepare for the press the unique collection of Yorkshire ballads formed by the late Abraham Holroyd.

THE Free Library system at Nottingham is about to be extended by the establishment of the eleventh branch.

THE FORTHCOMING MAGAZINES.

"THE BISMARCK DYNASTY" is the title of the opening article in the next number of the *Contemporary Review*. Although it is anonymous, the special information on which it is founded is sure to command attention. Another important article will be by Mr. Lewis Morris, on "The University of Wales." Lady Grant Duff, Mdme. Novikoff, Earl Nelson, Sir Frederick Pollock, Dr. R. W. Dale and Mr. Frederic Harrison will also be among the contributors to the number.

THE February number of the *Library* will contain an article on Henry Bradshaw, by Mr. A. W. Verrall; also papers on the "Burleigh Correspondence at Hatfield House," by Mr. W. J. Hardy; "Appledore Press," II., by Mr. A. H. Bullen; and a monograph on that great but somewhat neglected bibliographer, Robert Watt, by Mr. Thomas Mason.

THE Dean of Armagh will contribute an article on "The Group of the Apostles," and Prof. Delitzsch a paper, entitled "In Self Defence—Critical Observations on my Hebrew New Testament," to *The Expositor* for February.

THE February number of the *Scottish Art Review* will contain an article on "The Scenic Aspects of the Lyceum 'Macbeth,'" by Mr. William Archer, illustrated with seventeen original sketches by Mr. W. G. Barry Murdoch

THE February number of *Time* will contain articles on "Modern Art and Artists," by Mr. W. P. Frith (in the "Work and Workers" series); "The Religion of Dante," by Mr.

Oscar Browning; "Rough Shooting," by Mr. T. E. Kebbel; "'Macbeth' as a Society Play," by Mr. J. M. Barrie; a short story by Owen Balair; and papers on the stage and drama in China, medical etiquette, Jane Austen, &c.

THE February number of the *Westminster Review* will contain, in the independent section, an article on "The Trials of a Nonconformist Minister," by the Rev. H. W. Perris, of Hull.

A NEW series of sensational stories is about to be commenced in Cassell's *Saturday Journal*. Among the writers who have already promised to contribute are Charles Gibson, F. W. Robinson, Q. (author of "Dead Man's Rock"), J. Berwick Harwood, W. Clark Russell, G. Manville Fenn, R. E. Francillon, Richard Dowling, Theo. Gift, and Frank Barrett.

UNIVERSITY JOTTINGS.

PROF. STOKES has been nominated by the vice-chancellor at Cambridge to be Rede lecturer for the present year.

IN Convocation at Oxford, next Tuesday, it will be proposed to confer the degree of M.A. on Sir William W. Hunter, who is now a resident at Oxford and an examiner in the oriental school; and also to constitute Mr. C. D. E. Fortnum a perpetual visitor of the Ashmoleum museum.

DR. PEILE, university reader in philology at Cambridge, has appointed Prof. Postgate as his deputy for the present term.

THE delegates of the common university fund at Oxford have appointed Sir Charles E. Bernard, late chief commissioner of Burma and now head of the revenue department at the India office, to deliver a course of six lectures on "The Land Revenue System of India."

IN connexion with the Teachers' Training Syndicate at Cambridge, Mr. J. Bass Mullinger will deliver a course of ten lectures this term upon "The History of Education," from classical antiquity down to the present time.

AT Cambridge, Prof. J. H. Middleton is continuing his lectures on "Domestic Decoration and Architecture"; and Prof. G. F. Browne is also continuing his course on "Anglian Sculptured Stones of Pre-Norman Type." Prof. Middleton's tenure of the Slade chair of fine art ends with the present month, being limited to three years; but he is eligible for re-appointment.

AMONG the philological lectures at Cambridge this term we notice that Mr. R. S. Conway, of Caius—the author of *Verner's Law in Italy*, and of a work on a cognate subject shortly to be published by Messrs. Trübner—is delivering a course on "The Italic Dialects," under the authority of the special board for classics.

MR. ARTHUR J. EVANS, keeper of the Ashmolean museum, delivered two lectures this week upon the Fortnum collection, and a third lecture upon other recent acquisitions of the museum.

MR. ROBERT DUNLOP has been elected to a Berkeley fellowship at Owens College, Manchester. The special historical work to which he proposes to devote himself is the writing of a book on the Plantation of Ireland, preliminary to a larger history of the Great Irish Rebellion.

IN connexion with the London University Extension Society, Mr. S. R. Gardiner will deliver a course of lectures at Chelsea on "Modern History," beginning with the year 1805. At the first lecture, on Monday next, Mr. W. E. H. Lecky will take the chair.

PROF. BUCHHEIM is delivering a course of lectures at the ladies' department of King's College (Kensington Square) on "Goethe's 'Faust,'" in which he proposes to introduce the results of recent discovery and criticism in Germany.

THE *Oxford Magazine* for January 23 contains a futher instalment of Mr. F. Haverfield's extracts from the *Gentleman's Magazine* during the last century relating to Oxford, covering the period from 1774 to 1783. We notice a complaint that Wykehamists obtained an undue proportion of the university prizes.

ORIGINAL VERSE.

NOCTURNAL VIGILS.

WHY do you chide me that when mortals yield
To slumber's charm, from sleep I ask no boon,
But from my casement watch the maimëd moon
Fainting behind her ineffectual shield;
Unto the chime by stately planets pealed,
My song, my soul, my very self attune,
And nightly see, what none can see at noon,
The runic volume of the sky unsealed?
Haply the time may come when grateful night
Will these brief vigils endlessly repay,
And, on the dwindling of my earthly day,
Keep, like her stars, my heavenly fancies bright;
And glorious dreamings, shrouded now from sight,
Dawn out of darkness, not to sleep for aye.

ALFRED AUSTIN.

OBITUARY.

W. M. HENNESSY.

ON Sunday, January 13, at his residence, 71, Pembroke Road, Dublin, aged sixty years, died William Maunsell Hennessy, whose name has for years been familiar as their own to all who, professionally or otherwise, were drawn to those studies in which he was at once an enthusiast, and, in his own line (from which he never deviated), a master. Furthermore, such contingent of his survivors in the field as, being competent to form an opinion, may also be blessed with candour sufficient to give it words, will find no difficulty in admitting that by his removal an important and difficult branch of Celtic research has suffered loss which it is not too much to call irreparable.

Hennessy was a man of talent, and certain it is that after him other men of talent will arise and wish to follow in his steps; but, for want of similar qualifications to start with, never again will any to such purpose spend the better part of forty years in close familiarity with the great tomes (to speak of Dublin only) known as "The Book of the Dun Cow"; the Books of Leinster, of Ballymote, of Lecan; the *Lebhar Breac* and the Yellow Book of Lecan; and, in the same degree as did Hennessy, know them from end to end. Changed times forbid the hope that he, any more than Eugene O'Curry and John O'Donovan, can be replaced by a compatriot. As for the foreigner, his orbit is well defined; in that let him be content to revolve and, as sometimes he does brilliantly, to shine; accepting the inevitable, and recognising that with the subject of this notice vanishes a mass of special knowledge forbidden to outsiders, the lack of which makes itself felt in their every page. But in proportion to his erudition was the hearty liberality which ever placed it unreservedly at the service of all comers; the genial welcome and the hospitality which in his house awaited the "angehender Keltolog" from foreign parts. To his friends, his books and transcripts were as accessible as to himself, and freely lent to take away.

Hennessy's chief works were as follows: *Pedigree of the White Knight* (from the Russell and Colter MSS.), by James Graves, revised by W. M. H. (1856); *Annals of "Loch Cé"*: A.D. 1014-1590, text and translation, in the Master of the Rolls' series (1858); *Chronicon Scotorum*: earliest times to A.D. 1141, text and translation, in the same (1858); a translation of the *Tripartite Life of S. Patrick*: printed by Mary Frances Cusack (1871), and Rev. J. O'Leary (New York, 1874); the *Book of Feenagh*, text and translation, privately printed (fifty copies) by Denis Kelly of Markree Castle (1875); *Poets and Poetry of Munster*, 3rd ed., Irish text revised by W. M. H. (Dublin: Duffy, 1883); *Annals of Ulster*, vol. i., text and translation, for the Royal Irish Academy (1888). To the *Revue Celtique* (i., p. 3) he contributed a paper upon "The Ancient Irish Goddess of War," based on a lecture delivered in the Royal Irish Academy, May 25, 1869; and again (ii., p. 86), a tract on "The Battle of Cnucha," text and translation, from *Lebhar na hUidhri*. In *Fraser's Magazine*, for September, 1873, is his translation of that curious tract called "MacConglinne's Dream," from the *Lebhar Breac*; in the ACADEMY, August 1 and 15, 1871, an article on Ossian; and in the same, July 1, 1872, a review of Ferguson's *Stone Monuments*. His editions of *Mescad Ulad* (in type so far back as 1883) and *Bruiden Dáderga* had long been anxiously looked for. What is to be the fate of these?

If it be asked why the purely Irish work of such a man should not have been more abundant, suffice it to answer that his official duties in the Public Record office, of which he was latterly chief clerk, necessarily absorbed much of his time; and for the rest, that in some most important matters he was, to their great detriment and the public loss, purposely set aside, and the rich store of his knowledge left unutilised.

Hennessy was born at Castle-Gregory, some twelve miles west of Tralee, and in early life visited the United States. Upon his return to Ireland he became a journalist, and was appointed to the Public Record office (Dublin) in 1868. He enjoyed the friendship of the Cavaliere Nigra, himself an accomplished Celticist, and was his guest at the Italian embassy in Paris. In 1885 he was visited by a family bereavement almost tragic in its sadness; and this, again, was before long followed by a second blow, the effect upon his sensitive and affectionate nature being such that he never fairly rallied, and now is gone.

STANDISH H. O'GRADY.

MAGAZINES AND REVIEWS.

IN the current number of *Mind*, Mr. Stout carries on his exposition of Herbart's psychology by comparing it with that of the English psychologists and of Beneke. He thinks, and no doubt with reason, that Herbart has attempted, by help of his hypothetical system of psychical forces and interactions, a more thorough-going explanation of mental phenomena than our associational psychologists. Yet perhaps he hardly does justice to the latter when he places them on the side of the faculty-psychologists, against whom Herbart directed his vigorous assault. So far as they were associationists—*i.e.*, called in the aid of the laws of association—they directly struck at the roots of the idea of separate faculties and powers, reducing not only all the various intellectual phenomena, but cognitions, feelings, and volitions together, to the results of similar processes. Yet, with all his admiration for Herbart's system, Mr. Stout thinks Beneke's psychological hypotheses supply the modern psychologist with a better starting-point. The treatment of Beneke, however, is far too cursory, and the reader is unable to appreciate the essayist's reasons for giving him this pre-

ference. Prof. Seth contributes an interesting criticism of the evolutionist's ethical doctrine under the somewhat misleading title, "The Evolution of Morality." This may be profitably compared with the similar objections proffered in an earlier number of the journal from a very different point of view, by Prof. Sidgwick. Mr. Leslie Stephen cannot but be fresh and quaint (in the old and better sense of the term), whatever subject his pen chooses; and his commencement of a study on "Some Kinds of Necessary Truth," is ingeniously thought out and happily expressed. Of course Mr. Stephen agrees in the main with Mill, that all necessity is dependent or hypothetical; but he works out this idea in his own way, diverging now and again very plainly from the path of his predecessor, and in some directions, notably in his analysis of the idea of "Time," striking out a new line of enquiry. Readers of *Mind* will anticipate with curiosity the further developments of Mr. Stephen's thesis. The remaining article of the number is an elaborate examination, by Prof. Adamson, of Prof. A. Riehl's work on philosophical criticism. The essayist regards this as one of the most important products of the recent Kantian movement in Germany; and his exposition and criticism certainly tend to support this estimate. Of the lesser matter it may suffice to say that Dr. Bain carries on vigorously his defence of the position that feelings may be indifferent as well as pleasurable and painful; and that Prof. W. James and Mr. Ward have something pertinent to say, as against a recent criticism of the editor, in justification of their views on "The Psychological Theory of Extension."

THE current number of the *Magazin für die Litteratur des In- und Auslandes* contains a masterly German version, by Mrs. Freiligrath-Kroeker, of Matthew Arnold's sympathetic poem, "Heine's Grave."

NOTES FROM VEVEY.

Montreux: Jan. 10, 1889.

DURING a month's hunt after health (December 1, 1888—January 2, 1889) in this bright little town, whose modern growth is exceptionally great, I noticed, like all tourists, two inscriptions, public and modern, and was informed by my hospitable Veveysan friends that both are based upon erroneous "factology."

No. 1, placed behind the Halle aux Blés, to the north of the Place du Marché, runs:

"Ici
Jean Jacques Rousseau logea en 1732."

A large gilt key, horizontally swung, denotes that the building was of old *La Clef*, the hostelry noticed pleasantly in his *Confessions* by the Father of Sentimentality; and the eating-house, which in these high and mighty times looks humble enough, bears the name of Café-Restaurant Bollinger. The only interesting part of the epigraph is that 1732 remains uncorrected, while known to all as a mistake for 1730. Rousseau, writing his *Confessions* after an interval of some twenty years, forgot that his trip to Vevey took place when Mdme. de Warens and M. d'Aubonne were staying in Paris on business. Let us hope that M. Albert de Montet, of whom more anon, will publish a new edition of the *Nouvelle Heloise*, with notes explaining the recondite allusions, and will prefix thereto his "Jeunesse de Mdme. de Warens," now printing in the *Revue Internationale* of Rome (vol. xix., part 6, September 1888).

No. 2, which has more interest for Englishmen, runs thus:

"Ici habitait | Edmund Ludlow | Lieut.-Général, Membre du Parlement Anglais, | Défenseur des Libertés de son Pays. | L'illustre Proscrit avait fait placer | cette Inscription sur la Porte de sa Demeure, | Omne solum forti patria quia patris. | Energiquement protégé par les Autorités | et accueilli avec sympathie par les habitants | de Vevey, Edmund Ludlow a vécu | dans cette ville de 1642 à 1693, | année de sa mort."

The inscription has been placed at the south-eastern and external corner of the terrace-wall separating the Hotel du Lac from the lake-road. But, according to all local authorities, the topology is mistaken, and the "Illustrious Proscribed" lived, together with his friends in exile, not at the east end, but to the west and outside the town-walls. M. Albert de Montet of Vevey, ex-officer of Austrian cavalry, diligent collector of local legends, and author of the *Dictionnaire Biographie des Genevois et des Vaudois* (two thick octavos, Lausanne, Bridel), and of *Extraits des Documents relatifs à l'Histoire de Vevey jusqu'à 1565* (Benda, Vevey, 1848), has kindly furnished me with the following notes:

"Les Mémoires de Ludlow en 3 vol. in 12, Amsterdam, 1707, contiennent les mentions suivantes sur la maison où il logea pendant son séjour à Vevey.

"Vol. iii., p. 127: 'Après nous être logés dans la maison de M. Dubois, un des membres du Conseil du lieu.'

"*Id.*, p. 148: 'M. Dubois notre hôte sortit de bonne heure pour aller à l'église, et il aperçut en chemin qu'il y avoit une barque au bord du lac.'

"*Id.*, même page: 'Un certain M. Binet dit à M. Dubois que deux hommes qu'il soupçonnoit de quelques mauvais desseins s'étoient postés auprès de sa maison, et qu'on en avait vu trois ou quatre de plus dans le marché.'

"*Id.*, p. 152: Outre que le gouvernement m'avait permis de sonner le tocsin en cas de nécessité, et que je le pouvoir faire sans sortir de ma chambre parceque nous étions logés tout joignant une des portes de la ville.

"Une tradition qui s'est établie vers la fin du siècle passé, et qui a été favorisée par une inscription placée sur la maison de M. Grenier (située sur une partie de l'emplacement de l'Hôtel du Lac actuel), rapporte que c'est dans cette maison que Ludlow a vécu. A la morte du pasteur Dubois, survenue il y a peu d'années, ce Monsieur, qui se croyait un descendant du conseiller Dubois, mentionné dans les Mémoires, légua à la ville un capital sous condition spéciale d'ériger en cet endroit une plaque commémorative. C'est ce qui fut aussi exécuté.

"Si l'on lit attentivement les Mémoires de Ludlow on y trouve des données qui jettent déjà du doute sur l'emplacement, indiqué par la tradition. Ludlow parle à plusieurs reprises de cette maison comme ayant été une auberge. Et bien cette auberge était placée de sorte qu'en allant de là à l'église on passait par le port (où les barques étrangères pouvaient seules aborder). Elle était ainsi non loin de la place du Marché, puisque des gens postés sur cette place pouvaient faire le guet pour ceux qui entouraient la maison, enfin elle se trouvait près d'une porte dans laquelle existait une cloche où l'on pouvait sonner l'alarme. Toutes ces conditions ne sont point remplies par la maison Grenier. De là on ne pouvait point aller à l'église en passant par le port (place de l'ancien port actuel) sans faire un grand détour, elle était loin de la place du Marché et se trouvait bien à côté de la porte du bourg Bottonens, mais cette porte n'avait pas de cloche. Les manuaux du Conseil de la ville de Vevey et les régistres du Consistoire parlent plusieurs fois de Ludlow et de ses compagnons dans les derniers temps de leur séjour à Vevey (en 1689 et 1691). On y voit qu'à cette époque encore (comme du reste depuis leur arrivée dans le pays) ils habitaient chez Jacques Dubois, membre du Conseil des Cent-vingts de la ville. Une mention porte même que la maison de ce Dubois était l'hôtel de la Balance. Le plan cadastral de la ville de Vevey place cet hôtel au dehors de la porte du Sauveur, touchant à la tour qui surmontait la porte. Cette maison, la seule qui appartint à un Dubois à l'époque où fut levé le plan, époque contemporaine du séjour de Ludlow à Vevey, répond en tous points à la situation qu'il lui donne. Pour se rendre à l'église (à Ste. Claire comme à St. Martin) le chemin le plus direct était bien de passer par le port. Elle se trouvait auprès de la place du Marché. Dans la porte du Sauveur se trouvait véritablement une cloche, destinée à sonner l'ouverture du marché et qui était en même temps la cloche officielle du tocsin pour la partie occidentale de la ville. (Celle de la partie orientale était à la Tour St. Jean, à l'hôtel de ville, donc bien éloignée de la maison Grenier.) Il n'y a aucune preuve dans les actes en faveur de la maison Grenier; il y en a en revanche de concluantes en faveur de la maison du Sauveur."

The place pointed out to me is No. 49 Rue de Lac, occupied by the Imprimerie Loertscher et Fils, which still prints the famous *Messager Boiteux*, an almanac dating from 1707. The alley setting off to the north, and called "Ruelle des Anciens Fossés de la Ville," shows that the exiles were then lodged outside the town, and consequently a strict guard was necessary for their safety. Lausanne failing in this matter, Mr. John Lisle, M.P., another of the gallant band, was there shot in the back by a hired assassin.

Ludlow returned to England in 1689, before the accession of Charles II., risked his life for nearly two years, and finally hurried back to Vevey in 1690, or three years before his death (*aet.* seventy-two). Possibly he may then have lodged at the place noted by the epigraph. There is a local legend known to all—even to the guide-books—that early in the present century an English couple introduced themselves as Mr. and Mrs. Ludlow to M. Grenier, who had bought the house from M. Cottier, the successor of M. Dubois. While the lady remained pleasantly chatting with the ancient proprietor, the gentleman slipped out of the room and carried off the wooden tablet bearing the epigraph, "Omne solum," &c.

Vevey behaved with characteristic hospitality and the true Switzer's love of liberty in protecting the "regicides" against the bravos of Savoy, paid with English gold by the Merry (and most unchivalrous) Monarch. She should take more pride in this one heroic action than in having harboured a host of royalties and quasi-royalties, the Empress Maria Federowna, the kings of Bavaria, Wurtemburg, and the Netherlands, Princes Alexander and George of Prussia, Princess de Lignitz, the Grand-duchess Anne of Russia, and many a minor star. She also, at the instance of Mistress Ludlow, gave to her guests their last homes under her most honoured roof—the church of St. Martin (built in A.D. 1498). The five rest side by side in the northern aisle—Andrew Broughton and John Phelps (clerks to the court who read out the death-sentence), Gawler, Love, and Ludlow. The latter has a memorial-tablet on the northern wall over his grave, surmounted by a most un-Puritan crest—a lion rampant—and (therein) he "winged his way to the eternal mansions." Phelps has also a brand-new slab of black marble facing eastwards, set up by two Anglo-American kinsmen of the same name. Broughton, who "slept in the Lord," was placed under the aisle-pavement, and all the other grave-stones are hidden by a boarding which we hope to see removed as soon as the fine old pile, whose massive masonry is splitting, and whose western portal and huge belfry with turretted angles are palpably sloping northwards, shall have found certain funds for repairs now necessary. The view from the church-terrace is inimitable. Here no art can equal nature, and it is a sufficient illustration of Mendelsohn's dictum (Lady Wallace, p. 96)—"The Swiss can paint no beautiful scenery, precisely because they have it the whole day before their eyes."

R. F. BURTON.

P.S.—In reading Ludlow's memoirs we must beware of his truly British cacography—*e.g.*, *Baron de Chatteler* (for Châtelard, vol. iii., p. 153); *Tunno* (for Thonon, in Chablais, p. 157); and *Ouches*, (for Ouchy, port of Lausanne, p. 158). And, while etymologising, I

may remark that Vevey (or Vevay, as formerly written) is not the Latin Vibiscum, but Bivium (*i.e.*, bis viae vicus), the fork-village, because the Roman military highway which ran over the Simplon (not the St. Bernard) here bifurcated, the southern branch hugging Lake Leman, and the northern running over the uplands to Meudon. A strip of the latter is still to be seen, I am assured, on the Mont de Chardonne above the picturesque village of that name. R. F. B.

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

BAHLSEN, L. Kotzebue u. Sheridan. Berlin: Walther. 60 Pf.

BALUFFE, Aug. Autour de Molière. Paris: Plon. 3 fr. 50 c.

BERTOLOTTI, A. Le arti minori alla Corte di Mantova nei secoli 15, 16 e 17. Turin: Loescher. 6 fr.

DELPHIN, G. Fas, son Université et l'enseignement supérieur musulman. Paris: Challamel. 3 fr. 50 c.

DIEHL, Ch. Etudes d'archéologie byzantine: l'église et les mosaïques du couvent de Saint-Luc en Phocide. Paris: Thorin. 3 fr. 50 c.

DU BLED, Victor. Les Causeurs de la Révolution. Paris: Calmann Lévy. 3 fr. 50 c.

JANNET, C. Le Socialisme d'état et la Réforme sociale. Paris: Plon. 7 fr. 50 c.

LANDRIANI, G. La basilica Ambrosiana, fino alla sua trasformazione in chiesa lombarda a volte. Milan: Hoepli. 32 fr.

L'ARMÉE russe et ses chefs en 1888. Paris: Lib. Moderne. 3 fr. 50 c.

LECOMTE, le Cap. Corps expéditionnaire du Tonkin: Marche de Long-San à Tuyen-Quan, etc. Paris: Plon. 3 fr. 50 c.

LENOIR, P. Histoire du réalisme et du naturalisme dans la poésie et dans l'art depuis l'antiquité jusqu'à nos jours. Paris: Quantin. 10 fr.

MOELLER, G. H. Die Auffassung der Kleopatra in der Tragödienliteratur der romanischen u. germanischen Nationen. Ulm: Kerler. 2 M.

NAUSOY, Ch. La Duchesse de Berry. Paris: Vieweg. 3 fr. 50 c.

PHILEBERT, le général. La Conquête pacifique de l'intérieur africain. Paris: Leroux. 12 fr.

PRESSENSÉ, F. de. L'Irlande et l'Angleterre depuis l'acte d'union jusqu'à nos jours (1800-1888). Paris: Plon. 7 fr. 50 c.

REISEN im südwestlichen Kleinasien. 2. Bd. Reisen in Lykien, Milyas u. Kibyratis. Hrsg. v. E. Petersen u F. v. Luschan. Wien: Gerold's Sohn. 150 M.

WEITEMEYER, H. Le Danemark. Paris: Nilsson. 6 fr.

WOHLWILL, E. Joachim Jungius. Festrede zur Feier seines 300jähr. Geburtstages. Hamburg: Voss. 2 M.

THEOLOGY.

HESSE, F. H. Die Entstehung der neutestamentlichen Hirtenbriefe. Halle: Kaemmerer. 6 M.

MENZEL, P. Der griechische Einfluss auf Prediger u. Weisheit Salomos. Halle: Kaemmerer. 20 Pf.

HISTORY.

DIEHL, Ch. Etude sur l'administration byzantine dans l'exarchat de Ravenne (568-751). Paris: Thorin. 10 fr.

DUDÍK, B. Mährens allgemeine Geschichte. 12. Bd. Brünn: Winiker. 8 M.

FREDERICQ, P. Corpus documentorum Inquisitionis haereticae pravitatis Neerlandicae. Vol. I. The Hague: Nijhoff. 14 M.

HARTMANN, B. Konrad Celtis in Nürnberg. Ein Beitrag zur Geschichte d. Humanismus in Nürnberg. Nürnberg: Schrag. 2 M.

MARNEFFE, E. de. La principauté de Liége et les Pays-Bas au 16e Siècle. T. 2. Brussels: van Trigt. 16 fr.

MATZAT, H. Römische Zeitrechnung f. die Jahre 219 bis 1 v. Chr. Berlin: Weidmann. 15 M.

NOIRET, H. Lettres inédites de Michel Apostolis. Paris: Thorin. 7 fr.

PAIS, E. Alcune osservazioni sulla storia e sulla amministrazione della Sicilia durante il dominio romano. Palermo: Lauriel. 5 fr.

STOCCHI, G. Prima conquista della Britannica per opera dei Romani. Florence: Archivio Storico. 4 fr.

VALOIS, N. Le Conseil du Roi aux 14e, 15e et 16e siècles. Paris: Picard. 8 fr.

PHYSICAL SCIENCE AND PHILOSOPHY.

ARNOLD, J. Ueb. den Kampf des menschlichen Körpers m. Bakterien. Heidelberg: Winter. 2 M.

BERNHOEFT, F. Verwandtschaftsnamen u. Eheformen der nordamerikanischen Volksstämme. Rostock: Werther. 2 M.

KIESSLING, J. Untersuchungen üb. Dämmerungserscheinungen zur Erklärung der nach dem Krakatau-Ausbruch beobachteten atmosphärisch-optischen Störung. Hamburg: Voss. 36 M.

LEUCH, S. R. A. Erzeugung u. Untersuchung einiger ebenen Curven höherer Ordnung. Leipzig: Fock. 2 M.

NIVOIT, E. Géologie appliquée à l'art de l'ingénieur. Paris: Baudry. 40 fr.

OHSE, J. Untersuchungen üb. den Substanzbegriff bei Leibniz. Dorpat: Karow. 2 M.

PHILOLOGY, ETC.

ASTER, F. Das Verhältniss d. altenglischen Gedichtes *De regimine principum* v. Thomas Hoccleve zu seinen Quellen. Leipzig: Fock. 1 M. 50 Pf.

BLOCH, Isaac. Inscriptions tumulaires des anciens cimetières israélites d'Alger. Paris: Challamel. 5 fr.

HOHLFELD, A. Die altenglischen Kollektiv-Misterien. Leipzig: Fock. 1 M. 50 Pf.

HORATIUS FLACCUS, Q., erklärt v. A. Kiessling. 1. Tl. Briefe. Berlin: Weidmann. 3 M.

LOTH, J. Les Mabinogion, traduits en français, avec un commentaire explicatif et des notes critiques. T. 1. Paris: Thorin. 8 fr.

PSICHARI, J. Essais de Grammaire historique néo-grecque. Paris: Leroux. 23 fr. 50 c.

CORRESPONDENCE.

DANTE'S REFERENCES TO ALEXANDER THE GREAT.

Oxford: Jan. 17, 1889.

There are two references by Dante to the history of Alexander the Great, the source of which it is difficult to trace. Some of your readers may be interested in such results as I have been able, after much search, to arrive at.

The first passage is *Inf.* xiv. 31-36.

> "Quali Alessandro in quelle parti calde
> D'India vide sopra lo suo stuolo
> Fiamme cadere infino a terra salde;
> Perch' ei provvide a scalpitar lo suolo
> Con le sue schiere, acciochè il vapore
> Me' si stingeva mentre ch' era solo."

Two sources are suggested for this. Longfellow refers to one of the metrical romances of Alexander current in the Middle Ages in several languages. Among the old commentators, Boccaccio says that he cannot find the origin of the story, though he has looked for it "not once, but often," in Quintus Curtius, "William of England" (who was this?) and others. Buti assigns it to the "libro de' fatti d'Alessandro," whatever this may be. Benvenuto da Imola says that neither Quintus Curtius, nor Justin, nor "Gallicus ille qui describit Alexandreidem metrice" (who was this, again?), nor many other writers about Alexander in prose or verse, have mentioned this; but that Dante is not dreaming after all, for Alexander himself describes this incident in a letter to Aristotle, which he proceeds to quote (inaccurately, however, as we shall see) by almost repeating the words of the text here. He also refers, as does Castelvetro later, to Albertus Magnus *De Meteoris* for an explanation of the phenomenon. (Albertus, however, does not refer definitely to this circumstance; but only to the cause of meteors and fiery exhalations generally.)

This spurious epistle of Alexander is entitled "De Mirabilibus Indiae," &c., and is printed in the *Secreta Secretorum Aristotelis* (Paris, 1520). If, however, Dante referred to this, he was probably quoting from memory, and it is curious to see how he has mixed up the story as there given. (It occurs on fol. cix.) Large fires had been made in the camp because of the cold, when a fierce wind arose, which blew down the tents, which thus became ignited. This conflagration was immediately followed by a heavy fall of snow.

"Quarum congregatione metuens ne castra cumularentur *calcare militem jubebam ea primum ut injuria pedum tabesceret.* Prodebantur et ignes aliquatenus, qui nive poene erant extincti."

Next followed a very heavy rain, and after this there came over them an exceedingly black cloud, and then

"Visae sunt *nubes ardentes de coelo* tanquam faces decidere, ut incendio earum totus campus arderet . . . jussique milites *scissas vestes opponere ignibus.*

It seems likely enough then, especially remembering the assertion of Benvenuto (who is followed in this by Landino), that we have here the origin of Dante's allusion in this first passage, though, if so, his reminiscence of it is a good deal confused.

The second passage is more difficult of explanation, and Dr. Witte, in fact, gives it up, supposing "Dantem fabulis . . . nostratibus incogntis usum esse." It occurs in *De Mon.*, ii. 9:

"Alexander rex Macedo maxime omnium ad palmam monarchiae propinquans, dum per legatos ad deditionem Romanos praemoneret, apud Aegyptum, ante Romanorum responsionem, *ut Livius narrat*, in medio quasi cursu collapsus est."

In the first place, Dante is, of course, wrong in attributing this to Livy. He makes a somewhat similar mistake in book ii., chap. 5, when he assigns to Livy what he apparently derived from Orosius, and probably also again in book ii., chap. 4 (See *Orosius*, iv. 17). In the present case I have no doubt he is referring (either from very inaccurate recollection, or possibly having access to a different version of the legend) to a story which is found with minor variations in several authors, the substance of which is as follows: That Alexander, at Babylon, in the height of his glory received an embassy recognising his supremacy from all the chief nations of the west, the Romans being sometimes mentioned among them and sometimes omitted; immediately after which he died suddenly from poison administered by one of his attendants. Those who narrate the story almost always proceed at once to moralise on the vanity of greatness, the nemesis attending on pride, &c. This is found in (1) Orosius, iii. 20, and is referred to again in vi. 21. He enumerates Spain, Africa, Gaul, Sicily, Sardinia, and "plurimae praeterea partes Italiae," but does not mention the Romans. (2) Arrian (vii. 15) says that the Bruttii, Lucani, Tusci, and others sent, and observes that Aristus and others add the Romans, but that he does not believe it, because no Roman writer mentions it, and some only of those who have written about Alexander do so. (3) Diodorus Siculus (xvii. 113) enumerates a great many nations but omits the Romans. (4) Clitarchus (*Commentaria*) is cited by Pliny, *Nat. Hist.* iii. c. 5, § 57, as stating that the Romans sent an embassy to Alexander. (5) Finally, I have found the incident described at great length in a mediaeval poem, entitled *Alexandris, sive Gesta Alexandri Magni* (in ten books), *Auctore Gualtero de Castellione* (printed at Paris, 1659), which has the colophon—"Scriptus fuit liber iste Anno Domini MCCLXXVIII." Thus, it would rank among "recent literature" in Dante's time. In book x. we have a pompous description of the discussion in an infernal conclave of the tremendous achievements and still more daring projects of Alexander, and the means by which they could be put a stop to. At last "Proditio" undertakes to remove him, and inspires the traitor Antipater to poison him. At the very moment of Antipater's arrival at Babylon for this purpose, there arrived also an embassy from all the nations of the West, "cursum flexura tyranni" by gifts and supplication:

> "Muneribus toto peregrina cucurrit ab Orbe
> Ad mare descendens plenis Legatio velis"
> (p. 215).

Then the nations are enumerated who joined in this mission, Carthage, all Africa, Spain, Gaul, the nations of the Rhine, and those of Italy (Italiae gentes), with special mention of Sicily (Trinacria). After this the gifts sent by each nation separately are described. So far, there is, it is true, no mention of Rome, but in a pompous and vain-glorious oration addressed by Alexander to the embassy, after receiving their presents, he refers to Rome having formerly sent him by Aemilius, a royal diadem,

and addressed him as king, but as having afterwards repudiated this action; and he proceeds:

"Nunc igitur nostris ne pars vacet ulla triumphis
Neve meis titulis desit perfectio, Romam
In primis delere placet. Dedit hoc ubi, solvit
Concilium," &c.

Then the writer proceeds to relate how, immediately after this, amid fearful signs and portents, "in heaven above and in the earth beneath," "that very night his soul was required of him." He drinks the poisoned cup,

"Et Pater et Dominus cadit et perit inter amicos.'

Not, however, before he has addressed to them a long, moralising harangue, in the course of which he mourns that he is thus struck down at such a supreme moment:

"Cumque per Alpinas hyemes, turbamque latronum
Romuleas arces et avarae moenia Romae
Cernere solliciti," &c.

It will be observed that the general drift and the moral significance of the story in Dante is precisely the same as in the other writers quoted. The differences between him and them are in details only, which do not affect its general purpose, and they might well occur in a quotation from memory. (1) Dante places the scene in Egypt instead of Babylon; but he quotes Lucan *Phars.* viii. 692 in the passage in question in the *De Mon.* 4 for this feature of the narrative, and he would also have found the same in *Phars.* x. 20 &c. (2) In Dante's version the embassy spoken of is *to* and not *from* the Romans; unless perhaps Dante may have supposed the "praemonitio ad deditionem" to have been sent to Rome in connexion with the threat of its destruction uttered at the council above described, the answer to which could, of course, never have been received by Alexander. (3) It seems doubtful whether the Romans were generally represented as taking part in the embassy at all; but we have seen that at least one version of the story included them, and another author recognised the existence, though criticising the probability, of such a tradition.

If any of your readers should be able to quote or suggest any authorities coming still nearer to Dante's statement, it would be very interesting to students of Dante to hear of them.

E. MOORE.

THE CODEX AMIATINUS.

Stanbrook, Worcester: Jan. 21, 1889.

The idea that the preliminary quire of the Codex Amiatinus is, in the main, a copy from the Old Latin pandect at Jarrow is so intimately involved in Prof. Hort's theory that he will, I am sure, forgive me if, with profound deference to his learning and judgment, I venture to disagree with him in that particular.

The fact that the leaves of the quire differ, not only in texture but in superficial dimension, from the rest of the volume, supplies a strong presumption that the parchment was not prepared at Jarrow; and the fact that the Tabernacle picture differs in some very important details from that which Beda knew at Jarrow leaves us free to believe that all the artistic portions of the quire may have been executed in Italy.

The Commendatore de Rossi, to whose undeserved kindness I have long been indebted for a copy of his monograph on the codex, after describing the differences between the Cassiodorian altar of holocaust and the altar of holocaust in Amiatinus, seems to regard those differences as accidental and unimportant (p. 21). He seems to be unaware, and so do our two Cambridge professors, that they result from divergent interpretations of the text of Exodus xxvii., interpretations which interested and puzzled the mediaeval critics. Petrus Comestor (Migne, *S.L.* cxcviii. 1180), in his *Historia Scholastica*, describes four distinct accounts of the altar of holocaust—which may be roughly named the conventional, the Jewish, the Josephian, and the Cassiodorian—and then enters upon further questions, with which it would be impossible to burden the pages of the ACADEMY. And Adam, the Praemonstratensian (*ib.* 665), is only less diffuse and punctilious than Petrus Comestor. Both authors make free use of Beda's *De Tabernaculo*. My own belief is that Ceolfrid procured the empurpled and painted quaternion in Italy, and that the Tabernacle picture in it is in no sort of way a reproduction of the picture mentioned by Beda, but that, on the contrary, it had been painted in illustration of a distinctly non-Cassiodorian interpretation of the crucial passage in Exodus xxvii.

If this belief should be shared by others, a further question may fairly be raised. Regard being had to the risk of painting on parchment, whose impermeability by ink had not been practically tested, I would hazard the suggestion that the Old Latin list was written on fol. 7, perhaps by Ceolfrid himself, before the pentateuchal circles were executed on the other side of the leaf; and, further, that the other biblical lists were written before their accompanying symbols and other decorations were laid in by the artist, written, therefore, out of England. I may add that, even should it be proved that the present fol. 4 and fol. 7 were at one time component halves of a sheet, they may well have been separated at a very early moment in order to facilitate the empurpling of the former.

The dedicatory inscription was, no doubt, written in England. Its first two letters are marked by peculiarities that have escaped the practised eye of De Rossi. One is that they are on a slightly larger scale than the rest of the inscription, so much so that the widespread "culmen" and "colmen" are put out of court, and we are thrown back on the shorter "corpus." The other and more important peculiarity is that for rectitude of pose, symmetry of form, and clearness of outline they differ, if slightly yet essentially, from the other extant letters of the inscription, and thus lend countenance to my surmise that the codex as a whole was written in an adapted hand, so as to be in conformity with the Old Latin pandect which Ceolfrid had brought from Rome.

As this may be—I say not must be—my last communication on the subject, let me add evidence as to the meaning of "bibliotheca" and "pandectes" which I have found since the appearance of the Bishop of Salisbury's letter two years ago. It is taken from a ninth-century life of Abbot Ansegis, whose relation to Fontenelle and Saint-Germer was analogous to Ceolfrid's relation to his own Northumbrian houses. Nothing could be more to the point: "In hoc igitur Fontanellensi coenobio haec munera contulit . . . de libris autem hanc dedit copiam, bibliothecam optimam continentem uetus et nouum testamentum cum praefationibus ac initiis librorum aureis litteris decoratis. . . . Domum uero qua librorum copia conseruaretur . . . ante refectorium collocauit."—Migne, *S. L.* cv. 738 D.

"In Flaviacenci quoque coenobio . . . pandectem a beato Hieronymo ex Hebraeo uel Graeco eloquio translatum."—*ib.* 741 C.

A complete Bible in one volume was "pandectes"; an Old Testament in one or more volumes, a New Testament in one or more volumes, or a combination of the two, was "bibliotheca"; a library, as distinguished from a bookcase, was not "bibliotheca," but "copia librorum." All three expressions, it may be remembered, occur in Beda's account of Ceolfrid.

MARTIN RULE.

THE CLIFF OF THE DEAD AMONG TEUTONS.

Nottingham: January 19, 1889.

Prof. Cook's letter neither strengthens my conjectures nor proves them to be groundless. The phonological examples that he gives were familiar to me when I wrote my letter, and I then admitted most of the points upon which he insists. This being so, it would not be necessary for me to ask for any space for a reply, were it not that Prof. Cook has charged me with making assertions that are not to be found in my letter.

1. This argument is forestalled by my admission that "there are several passages where it is impossible to thus explain *næs*"—that is as a form of the suffix *nes*. Leo has, as I stated, suggested that the *under nēolum niðer næsse* of "Elene," 832, should be read as *under nēolre niðernesse*. Like me, he did not think it necessary to lay stress upon the change of the case-ending of the adjective; for, granting the possibility of the scribe being misled by the division of words in his copy, it is not very rash to assume that he would alter the case-ending to suit his version. Such alterations are common enough in classical MSS., and they are, I believe, not altogether unknown in O.E.

2. That the "Judith" passage presents difficulties is proved by the fact that Prof. Cook has to bring an illustration from the Yosemite Valley to attempt to explain it. I can see no reason why we should not assume a scribal error in such MSS. as the poetical ones, which are notoriously unreliable for phonology and dialectology. Mr. Sweet corrects the *næs* of this very passage to *næss*, and the levelling of *e* and *æ* is frequent in MSS. of about this period.

3. What I said was that "Sievers's etymology of *nēol* does not account for the meaning 'abysmal,' 'dark.'" Prof. Cook calls this "lightly rejecting authorities of the first order, like Sweet and Sievers"! Yet he himself is compelled to assume that *nēol* took up the meaning "dark" through its frequent application to Hell. On his own showing, therefore, my assertion is correct.

4. My quotation of *hwēowel* for *hwēol*, and my query whether the *w* of *neowel* was a similar insertion, anticipated the arguments of this section. Prof. Cook cannot deny that *w* in the combinations *eowu*, *eowe*, had in some cases a distinct consonantal value. The conclusion of this section is quite superfluous; for I never assumed a loss of medial *f* in O.E., and I most certainly never attempted to prove such loss by citing the O.N. *njōl*.

5. As I never derived *nēol* from *nifol*, it is quite unnecessary to assume a borrowing from O.N. *njōl*. What I suggested was that two independent words, *neowol* and *nifol*, had become confused in meaning through their resemblance in form. This is a very different thing from deriving one from the other.

Recapitulation: (1) I did not reason from the single instance of "Judith," 113; (2) I did not reject, lightly or otherwise, authorities like Sweet and Sievers; (3) would Prof. Cook maintain that the poetical MSS. are never corrupt? As for Prof. Cook's charge (4) of "confounding the phonetic phenomena of O.N. with the quite distinct phonetic phenomena of O.E.," I can only say that this is news to me. I have read through my letter carefully to find any sentence that could justify such a charge. The only possible foundation for this charge is the remark that "the O.N. sb. *nifl* . . . answers in form to this O.E. *nifol*, and the 'mysterious' O.N. *njōl* is . . . a parallel formation." It will be evident to anyone who reads the context with ordinary care that the correspondence in form meant is the common derivation of these three words from a compound of Aryan *nebh-os* with some form, or forms, of the suffix

lo. Prof. Cook might just as fairly accuse me of confounding Old Irish phonology with Old English because I cited the Old Irish *nēl* from *neblo* in the preceding sentence.

Is not Prof. Cook himself guilty of a little rashness when he translates the essentially masculine "nicor" by "mermaid" or "nixy," neither of which terms suggests to us anything so awe-inspiring as a "nicor"?

W. H. Stevenson.

LEGENDS OF THE OLDEST ANIMALS.

London: Jan. 15, 1889.

Since sending the example from the inscription on the floor at Westminster Abbey, I have found another in the "Mabinogion," not noticed, I think, by any of your correspondents, which bears the most striking resemblance to the early Buddhist version quoted in the Academy.

The story—"Kilhwch and Olwen"—which Lady Guest considers of British origin, and without parallels in Middle-Age romance, would seem to be based on a "Descent story," or a quest like Jason's, and the structure of the plot is "cumulative." Some of the passages must rejoice the Solar school; as where the betrothed of a hero is carried off by another, and they two are fated to fight for her every 1st of May until the day of doom, when the conqueror shall have the maiden, who until that time waits in her father's house.

To obtain certain information, one who knows the language of birds and beasts goes to the ousel of Cilgwri to enquire, and the bird answers:

"When I first came here there was a smith's anvil in this place, and I was then a young bird; and from that time no work has been done upon it, save the pecking of my beak every evening; and now there is not so much as the size of a nut remaining thereof. . . . There is a race of animals who were formed before me, and I will be your guide to them."

So they go to the stag of Redynvre, who says:

"When I first came here there was a plain all around me, without any trees save one oak sapling, which grew up to be an oak with a hundred branches. And that oak has since perished, so that now nothing remains of it but the withered stump. . . . Nevertheless there is an animal that was formed before I was."

So they go to the owl of Cwm Cawlwyd, who says:

"When first I came hither the wide valley you see was a wooded glen. And a race of men came and rooted it up. And there grew there a second wood, and this wood is the third. . . . Nevertheless, I will be the guide until you come to the place where is the *Oldest Animal* in this world, and the one that has travelled most—the eagle of Gwern Abwy."

The eagle said:

"I have been here for a great space of time, and when I first came hither there was a rock here, from the top of which I pecked at the stars every evening; and now it is not so much as a span high. From that day to this I have been here."

This must be own cousin to the Garuda, the Roc, and other worldly birds.

The legend has been quoted by an old author given in Lady Guest's notes.

W. R. Lethaby.

THE FIRST RUSSIAN IN ENGLAND.

London: Jan. 12, 1889.

Mr. Jacobs has not quoted Stow, or his modern editor, Mr. Thoms, correctly. Stow prints the epitaph thus:

חן מצב חר משח בן חרבר יצחק

Mr. Thoms thus:

זה מצב חרי משה די ה־בן יצחק

A fully revised text would be very desirable, if we could supplement Stow from the City records. But, while the initial word זה *neh* (Thoms) is the demi-pronoun "this[is]," or חן *hean* (Stow), means "behold"—the memorial of the Rabbi Moses or Mesbach, son of [חרבר, which Stow (first edition, 1598, p. 32) renders honourable, seems to mean chief priest, the German Ober Rabbiner, our Haham or Chacham bashi, the chief rabbi] Isaac.

I believe there is a question as to when this designation, office, or title was first assumed in England.

A. Hall.

BASQUE NAMES IN NOVA SCOTIA.

Malvern: Jan. 1, 1889.

I notice in Mr. George W. Cable's book *Bonaventure*, the name "Iberia" mentioned among the place-names brought by the Acadians to their new home in Louisiana. Can anyone account for this, and tell me whether there are any other names in Louisiana which hint, however vaguely, at Basque settlements in Nova Scotia, &c.? I know of several Biscayan names on the Newfoundland coast and along the St. Lawrence; but this "Iberia" seems to fall into a different category. Have the Basques in Europe, at any period, used the name "Iberia" for their country? I fancy not.

E. E. Knight.

APPOINTMENTS FOR NEXT WEEK.

Monday, Jan. 28, 4 p.m. Royal Academy: Demonstration, "The Upper Limb," by Prof. J. Marshall.
5 p.m. London Institution: "Modern Wit," by Mr. Armytage Bakewell.
8 p.m. Royal Academy: "Roman Architecture," I., by Mr. G. Aitchison.
8 p.m. Society of Arts: Cantor Lecture, "Egyptian Tapestry," II., by Mr. Alan S. Cole.
8 p.m. Aristotelian: "The Empiricist Position," by Dr. A. Bain.
8.30 p.m. Geographical: "The Gran Chaco (Argentine Republic) and its Rivers," by Capt. John Page, Argentine Navy.

Tuesday, Jan. 29, 3 p.m. Royal Institution: "Before and after Darwin—Evolution," II., by Prof. G. J. Romanes.
8 p.m. Society of Arts: "Gold and Silver Mining in Colorado," by Mr. Thomas W. Goad.
8 p.m. Civil Engineers: "The Steep Incline on the Puerto Cabello and Valencia Railway, Venezuela." by Mr. J. Carruthers; "Cost of Working the Hartz Mountain Railway," by Mr. R. Wilson; "Further Information on the Working of the Fell System on the Rimutaka Incline, New Zealand," by Mr. J. P. Maxwell.

Wednesday, Jan. 30, 4 p.m. Royal Academy: Demonstration, "The Neck and Head," by Prof. J. Marshall.
8 p.m. Society of Arts: "The Construction of Photographic Lenses," by Mr. Conrad Beck.

Thursday, Jan. 31, 3 p.m. Royal Institution: "The Metamorphoses of Minerals," II., by Prof. J. W. Judd.
6 p.m. London Institution: "The Times of the Twelve Apostles," by Canon Benham.
8 p.m. Royal Academy: "Roman Architecture," II., by Mr. G. Aitchison.
8.30 p.m. Antiquaries.

Friday, Feb. 1, 2.30 p.m. British Museum: "The Hittites and their Inscriptions," III., by Mr. T. Tyler.
4 p.m. Royal Academy: Demonstration, "The Figure in Action," by Prof. J. Marshall.
7.30 p.m. Geologists' Association: Annual Meeting.
8 p.m. Philological: "The Names *Jah* and *Jahveh*," by Mr. T. G. Pinches.
9 p.m. Royal Institution: "The Life-History of a Marine Food-Fish," by Prof. W. C. McIntosh.

Saturday, Feb. 2, 3 p.m. Royal Institution: "The Great Composers and their Works," with Illustrations on the Pianoforte, II., by Prof. Ernst Pauer.

SCIENCE.

SOME RECENT FOREIGN WORKS ON OLD TESTAMENT CRITICISM.

Geschichte der Hebräer. Von R. Kittel. 1. Halbband. (Gotha.)

La Religion dans la Bible. Par C. G. Chavannes. Vol. 1. (Leide.)

Die Ueberlieferung. Von Ernest von Bunsen. (Leipzig.)

Ewald's great History of Israel is now entirely obsolete; but its place is being rapidly supplied by a number of excellent productions in course of publication. Besides the charming *causerie* of M. Renan, we have the profound and original work of Bernhard Stade, which, although comparatively unknown in England, received a warm welcome in America on its first appearance. Both histories are partly based on the results attained by the critical labours of Kuenen, Wellhausen, and others of the same school, as is also the masterly sketch included in that wonderful monument of condensed research, Ed. Meyer's *Geschichte des Alterthums*. Finally Herr Kittel sends us the first instalment of a handbook on the same subject, which, so far as it goes, is less an independent history of Israel than a running commentary and criticism on the views of some of the writers just mentioned. It is, indeed, a principal object of the series to which he contributes to make students acquainted with what is thought by all the best authorities on the various branches of ancient history, and to set them on the track of fuller information than can be comprised within the limits of a handbook.

In this instance the author seems to have done his work extremely well. So far he only carries his story down to the death of Joshua; but, as a necessary preliminary to this part, and indeed to the whole of Hebrew history, his first instalment includes a critical examination of the Hexateuch—a title now substituted with great advantage for the old and misleading denomination of the Pentateuch and the Book of Joshua. Such an examination involves three distinct questions which, in the interest of sound criticism, should be carefully kept apart. We have to ask ourselves: (1) What are the sources of the Hexateuch; in other words, from what independent documents has it been compiled? (2) At what date were those documents composed? (3) What is their value as historical records? That the Hexateuch is in fact a compilation from older documents may now be assumed as admitted by all persons entitled to speak on the subject. A certain general agreement seems also to have been attained as regards the analysis itself. At any rate, Herr Kittel, whose leanings are rather on the conservative side, accepts as sufficiently well established the results reached by the school of Kuenen and Wellhausen. According to their view, the Hexateuch primarily resolves itself into four great constituents, respectively known as the works of the Jahvist, the Elohist, the Deuteronomist, and the Priestly Legislator. Each of these layers again subdivides itself into thinner laminae, as to whose exact lines of cleavage opinions still differ. On passing to question (2) we find less unanimity in the answers given, but still a great deal more than is imagined by outsiders. The Jahvistic and Elohistic narratives—generally called by scholars J. and E.—are assigned to the second half of the ninth century B.C.; and the legislative portion of Deuteronomy either to the reign of Josiah, when it was first promulgated, or to the period of idolatrous reaction under Manasseh. The latter date, which is that preferred by Herr Kittel, seems to have nothing in its favour but the wish to save Hilkiah and his friends from the charge

of a pious fraud. May we not observe in the existence of such a wish what M. Renan has well called the "lourde bonhomie" of the West? Deuteronomy was, on any theory consistent with the acceptance of its late origin, a forgery; that is, the work of one who, to win credit for his own composition, signed it with a name that was not his. According to our standard of veracity such an action is unquestionably wrong, nor would it now be excused by the best of motives. But if the Deuteronomist was justified by the very different standard of his own race and age, as well as by the exigencies of a unique religious crisis, in doing what would now rank him with Shapira, would he not also have been justified in arranging the stage-surprise of a long-lost roll suddenly discovered in a corner of the temple? The material improbability that Hilkiah's story was true is very great; the moral improbability that it was fictitious is very small. It is about the date of the third Hexateuchal stratum, the Priestly Code, with its introductory narrative and its appended account of the settlement of Canaan, that critics differ most widely; and here we find Herr Kittel taking sides, though not without hesitation, against the brilliant and powerful school who relegate its composition to the post-exilian period. His own view is that its oldest portion goes back to the time of Solomon, if not even earlier; while the second and most important stratum, including the organisation of the priesthood and of public worship, with the narrative sections thereto appertaining, are referred to the eighth century B.C. The code, as a whole, he considers to have been completed in all its essentials before the Captivity, although enlarged by subsequent additions during and after that period. For the priestly Thora there is not, any more than for Deuteronomy, the slightest question of a Mosaic origin; and the tabernacle, as described in Exodus, is treated as a pure fiction. Herr Kittel holds that the claims of the priesthood were at first only formulated as an ideal, and never came near being fulfilled while the monarchy lasted, if, indeed, they were made known to the public at all. Such a position seems hardly worth fighting for, and in my opinion it is wholly indefensible. I need not press the celebrated declaration of Jeremiah (vii. 22) that Jahve gave no commands relating to sacrifices in the wilderness. There is some force in Herr Kittel's reply that a literal interpretation of this passage would prove too much, for it would tell equally against the prophet's acquaintance with Deuteronomy and with the much more ancient prescriptions of Exodus xxiii.; although, supposing Jeremiah to have read Leviticus, the exaggeration of his rhetoric assumes almost incredible dimensions. But it is certain that the Deuteronomic code was, if not actually composed by the Jerusalem priesthood, at any rate published under their authority. Now, whatever Herr Kittel may say, Deuteronomy claims nothing more than a local superiority for the Jerusalem priests over the other Levites, and admits any of the latter who may be visiting the capital to the temporary privilege of offering sacrifices in the temple; although this, according to the priestly code, was an impiety for which they would have paid with their lives. It is by Ezechiel that the distinction between priests and other Levites is first drawn; and it is ordained by him as something quite new, the exclusion of the ordinary Levites from the highest sacerdotal functions not being explained as a disability attached to their inferior birth, but denounced as a penalty for their scandalous idolatry. Now, Ezechiel was a priest himself, and must have known if a professedly Mosaic code had existed embodying the very distinction that he was enforcing on other and less cogent grounds. Herr Kittel denies, indeed, that Ezechiel enounces his restriction as anything new; but for no better reason than that the prophet has already assumed it as existing in the restored temple. Of this I need only observe that a cause is already lost when it can only be defended by such a miserable quibble. Passing to the third question—Of what historical value are the documents worked up into the Hexateuch?—we find that our author, in accordance with his conservative leanings, attaches more value to the ancient traditions of Israel than is conceded to them by Stade and Meyer; though, perhaps, not more than by M. Renan, whose first volume seems to have appeared too late for him to use. He believes in the real existence of Abraham; and even in the case of those patriarchs whom he treats as mere eponymous heroes, ideal personifications of the tribes claiming to be descended from them, he tries to disengage a core of historical truth from the family legends in which they figure. Thus, he takes the story of Joseph to represent the adventures of a tribe bearing that name which migrated to Egypt in consequence of a quarrel with the other tribes of Israel, and afterwards induced them to join it in the new settlement, while room is still found for the personal Joseph of Genesis as the sheikh of this tribe. The sheikh could have had little, if anything, in common with our old friend; and, although it would be interesting to know on other grounds that a powerful Semitic chieftain became at some remote period prime minister of Egypt, some better reason for believing in the reality of such an occurrence should be offered than the evidence of a disjointed fairy tale. We need not follow the historian in his laborious efforts to disengage a nucleus of truth from the Hexateuchal narrative of the Exodus and the occupation of Canaan. They leave us with the impression that on these points nothing can be established of sufficient solidity to support any further inference; in other words, for the only purpose that makes history worth studying, history does not here exist. We can only know, what is after all the most important thing to know, that from some undated epoch the faith of Israel in divine righteousness was inspired and upborne through all ages by the story of his miraculous deliverance from oppression, and of the miraculous assistance that enabled him to become in turn the oppressor and despoiler of those who worshipped other gods.

Unlike Herr Kittel, M. Chavannes, a friend and disciple of Prof. Kuenen, accepts to the fullest extent those revolutionary results of Old Testament criticism which his teacher so powerfully advocates. Nevertheless, his present work seems to aim a a certain softening down of the antithesis between the Prophets and the Law on which attention was naturally enough concentrated in the early days of Graf's theory. M. Chavannes shows that the Prophets were far from discarding the outward forms of ritual and sacrifice, and that their conception of Jahve, however exalted and purified, never transcended the moral limitations of a national deity, while their conceptions of right and wrong remained equally narrowed by a belief in the necessity of temporal and material sanctions. On the other hand, the burdensome ceremonialism of the later Thora, however far it fell below the prophetic ideal, constituted a vast progress on the immoral idolatry before prevalent in Israel; just as, to quote the author's Protestant parallel, Roman Catholicism, though a descent from primitive Christianity, was an immense improvement on the Paganism that it superseded. M. Chavanne's work is to be completed by a volume on the religion of the New Testament, which, if it equals its predecessor, will be read with interest and instruction.

The book that is named last in the heading of this article takes a wider sweep than either of its companions. Herr Ernst von Bunsen's object is to show that the tradition of a common ancestry or of common experiences may be traced in the narratives of Genesis, the recollections of the primitive Arians, and the records of Babylon and Egypt. On any method the enterprise seems a rather hopeless one; and this author does not possess the most elementary qualifications for his self-appointed task, neither can any amount of undigested erudition and perverted ingenuity supply their place. In fact, Herr von Bunsen belongs to that exegetical school of which Philo-Judaeus, Mr. Gladstone (as a mythologist), Mr. Hine (the prophet of Anglo-Israelitism), and Mr. Donelly are the most distinguished ornaments. His main thesis is that the Semitic, or brown race, originated in a blending of the Japhetic, Arian, or white race, represented by the Medes, with the Hamitic, or black population of ancient Babylon, which, according to Berosus, they captured in the year 2458 B.C. The birth of Shem, "according to the clear indications of Genesis" (as interpreted by our author), falls in the same year—a convincing proof that the Hebrew annalist believed the Semitic race to have originated just at that time. Even did the coincidence exist, it would go for nothing, as the statement of Berosus is not accepted by serious historians; but it does not exist, the alleged date of Shem's birth being derived, not from the Biblical text, but from some most arbitrary chronological combinations, foisted on it by our cryptogrammatist. It need hardly be added that science gives no countenance whatever to the pretended hybrid origin of the Semitic race. As applied to explain the story of the Fall, the theory becomes simply grotesque. Adam, we are told, was a black man, and Eve a white woman, whom he tempted into a *mésalliance*. He is identified with the Serpent; and she with the forbidden fruit. This equivocal position does not prevent our common ancestor from doing duty elsewhere as the constellation Taurus, formerly the sign of the vernal equinox, in extreme antithesis to

the constellation Serpens. Our author has precession of the equinoxes on the brain, and employs it freely as a key to mythology wherever his Semitic craze proves inadequate to the occasion. Among other unexpected references, he finds it alluded to by the prophet Daniel, whom he supposes to have flourished in the year 552 B.C. One wonders what the late Baron Bunsen would have said to this. A few more gems of exegesis may be cited. The twelve sons of Jacob mean the twelve signs of the zodiac, Reuben standing for Aquarius in the blessing of Jacob —a presumption that the prophecy known under that name was composed by Ezechiel (p. 214). The latest canonical book composed in Hebrew is Jeremiah; therefore, the Hebrew original of Ecclesiasticus must have been written before 588 B.C. (p. 290); while Ecclesiastes dates from some time between 240 and 181 B.C. (p. 292). In what language does Herr von Bunsen suppose Ecclesiastes to have been written? Even such extravagences as these pale before the crowning disclosure that the LXX. transfer the foundation of Solomon's temple from 971 to 473 B.C. for the purpose of bringing it into connexion with the date of Buddha's death, which took place four years earlier (p. 322). We may here take leave of a work which, but for the great name inherited by its author, would not be entitled to a single line of notice.

ALFRED W. BENN.

SCIENCE NOTES.

AT a recent meeting of the Royal Society of Edinburgh, the Duke of Argyll read a paper on "Certain Bodies, apparently of Organic Origin, from the Quartzite Beds near Inverary." Careful examination of the quartzite of this locality has led to the detection of a number of brown elliptical markings which are regarded by certain palaeontologists as representing the burrows of annelids, similar to the well-known worm-tubes in the Silurian quartzites of Sutherlandshire. The ovate form may result from the tubes, originally circular, having been cut obliquely, while in some cases the rock has been so crushed that the sections are drawn out into mere threads or otherwise distorted. Dr. A. Geikie differs from the Duke of Argyll, and is disposed to regard these enigmatical markings as of mineral origin, possibly representing iron pyrites or clay concretions, though it is not unlikely that the pyrites itself may have resulted from the reducing action of decomposing organic matter no longer recognisable.

THE Cumberland and Westmoreland Association for the Advancement of Literature and Science has just issued a new volume of *Transactions*. It contains a number of scientific papers of local interest, including a report on Pallas's sand grouse in the north-west of England, by Mr. H. A. Macpherson. The editor, Mr. J. G. Goodchild, contributes two papers—one on "The Physical History of Greystoke Park," the other on "The Old Lakes of Edenside." In the former, he gives an admirable survey of the successive geological changes that have swept over the district. The Siluro-Cambrian rocks, forming the base of the country, were uplifted and denuded so as to produce a fairly uniform plain, which, when submerged, formed a floor upon which the carboniferous rocks were built up. These in turn were upraised and denuded, as a pre triassic plain, which formed part of a great continental area with inland lakes. At last submergence again occurred and Jurassic rocks were deposited; these were then raised as a third plain of pre-cretaceous age. After renewed submergence and the deposition of fresh strata, the land again emerged, perhaps during the Miocene period; and the final phase in the history of the country was its glaciation.

PHILOLOGY NOTES.

WE have received the first part of *Epigraphia Indica*, the new serial publication of the Archaeological Survey of India, which is published at Calcutta by the superintendent of government printing, and may be obtained in this country through Messrs. Trübner or W. H. Allen & Co. It is edited by Dr. James Burgess, the director-general of the archaeological survey, with the assistance of the provincial surveyors. As the name implies, the main object of this new periodical is to publish texts and translations of inscriptions, edited by competent scholars from photographs or squeezes, together with facsimiles on a reduced scale of the more important. But it is also intended to form a record of the general work of the survey, including prehistoric remains, treasure trove, anthropology, &c. The present part is limited to inscriptions in Sanskrit and Prakrit, of which seven are here given (with ample notes) by Prof. Bühler, of Vienna, and Prof. Kielhorn, of Göttingen—both formerly connected with Bombay. Perhaps the two most generally interesting are: (1) A set of eight copper plates from Southern India recording a grant by the Pallava King Sivaskandavarman. No date is given, nor is it otherwise possible to fix the period. But the language is Prakrit, though the religion of the king was Brahmanical, not Buddhist—which tends to corroborate the view (now everywhere gaining ground) that Prakrit was both the vernacular and the official language, and was only superseded gradually by Sanskrit, the modification of it among the educated class. (2) A fresh recension, by Prof. Bühler, from new materials, of what is known as As'oka's twelfth rock-edict of the Shâhbâzgarhi series, recently discovered in the Panjab.

MEETINGS OF SOCIETIES.

ELIZABETHIAN SOCIETY.—(*Wednesday, Jan. 9*).

FREDERICK ROGERS, ESQ., vice-president, in the chair.—Mrs. S. A. Barnett read a paper on the "Educational Value of Art." After giving definitions of "education" and of "art," Mrs. Barnett remarked that to consider education only as a preparation for adult life is to fall into the same mistake as those religious folk do who consider religion only as a preparation for heaven. Religion is to teach one to live so as to turn earth into heaven. If, then, education is the drawing out of faculties already existent, and the putting in of tastes, interests, and aspirations that are not naturally inherent, the next step will be to see what value art has as a helpmate in the difficult task of education. Mr. William Morris says: "Art is the joy of the workman in his labour"; Mr. Walter Crane says: "Art is the result of that rapid sympathy between brain and fingers plus imagination"; Mr. Ruskin says that "art is nothing but a noble and expressive language." Rejecting and accepting parts of these definitions, Mrs. Barnett said that "art was perfect expression by sound, line, colour, and action, this definition embracing the art of music (sound), the art of sculpture or architecture (line), the art of painting (colour)." Art, said the lecturer, speaks to the mind through the eye and senses, and is capable of conveying truths and suggesting facts to learners of all ages. By pictures the imagination can be trained as well as the observation; and the Whitechapel denizen can be helped to conjure up rolling waves, wide-stretching plains, stately cathedrals, snow-capped mountains, deeds of daring, ideals of life, historic scenes, and poems of achievement and endurance. But more than this, art gives help in the difficult task of distinguishing between good and evil. "Ye shall be as gods," said the tempter, "knowing the difference between good and evil"—surely a more attractive bait than any apple! But pain-stricken, labour-worn man has got confused amid the countless ages, and the artist who "keeps up the road between the seen and the unseen" is needed to show us what is good and what is evil. In this flippant and democratic age, when the foundations of social respect are upturned, and those of obedience to God and duty appear likely to follow them, it is, said the lecturer, one of the most difficult of all the difficult problems awaiting solution to know how to teach humility, which is the source of reverence. To show ideals seems the only way—by biographies of noble men, by novels embodying noble thoughts; but, above all, by pictures setting forth noble types of life. Whether the educator be his own or his neighbour's teacher, he will not, if he be wise, ignore art, which teaches—(1) to observe, (2) to imagine, (3) to reverence; and yet more she does—she teaches the relation of things. Again and again are we warned not to "labour for that which profiteth nothing"; and yet we do, seeing, thinking, feeling, that the nothing is a very big something. Art will put things in the right relation, telling what is nothing and what is something. She puts things as parts, not as a whole. Art has indeed proved its value to us, if she educates us to see life in relation; and as she has done so much for us, may we not yet hope more? As science has taught us to know something of what Emerson calls the skirts "of the eternal T's," may not art, her sister, lead time and us a step further, and show us dimly and faintly, but yet surely, the hinder parts of the Most High?

FINE ART.

THE WINTER EXHIBITION AT THE ROYAL ACADEMY.

II.

IT may be said that the French school this year reigns supreme in the second gallery at Burlington House, even though the exquisite examples of seventeenth and eighteenth-century art there shown are confronted with the very choice collection of Dutch masters already noticed. Two finer specimens of the noble Italo-French style of Claude le Lorrain it would be difficult to find than Lord Northbrook's pendant pieces, entitled, "Shepherd teaching a Shepherdess to play on the Pipes," and "Shepherd playing on a Pipe." The latter, especially—a reposeful twilight pastoral, penetrated with the tender light of vanishing day, and having as its dominant note of sentiment a perfect peace and unity of all nature—is worthy to rank with Lord Wantage's great "Castle by the Sea," exhibited last year at the Academy. Higher praise it would be difficult to bestow.

To accurately define the peculiar quality which places the art of Antoine Watteau not only above, but altogether apart from, that of his imitators, and of the brilliant if seldom profoundly moved masters of his century, would be a difficult, if not an impossible, task. Beyond mere technical exquisiteness — accuracy and incomparable spirit in drawing and composition: a delicate glow of colour, now marred, alas! by the injuries of time; the magic of melancholy sunset landscapes, suggesting, with a more subtle and reticent charm, those of Rubens—beyond all these qualities is the happy expression of the man himself in his work: the sensitive, finely-attuned nature of the true poet asserting itself through the veil of the apparently trivial subjects which, under the influence of the taste of the hour, were chosen for representation. Watteau is in a sense the Giorgione of the eighteenth century, making use of a different pictorial language because, as a true artist, he could not be other than the man of

his own time; coming therefore less near to truth, but, nevertheless, expressing all the exquisite charm which belongs to an intimate and loving conjunction of humanity with nature—even though the humanity be too dainty in its mannerism, and the nature trimmed to an over-luxurious smoothness. Both masters instinctively corrected a certain natural, if refined, sensuousness of temperament by the gentle melancholy which unconsciously they breathed into all their works; by the moving suggestion of a passionate regret for the one perfect, harmonious moment of repose and peace which, once lost, may not again be attained.

So uncertain are even now—after the labours of MM. Edmond and Jules de Goncourt—the actual facts of Watteau's short career, that it is difficult, in dealing with all but his early productions, to establish a chronological order of sequence. Of those here exhibited, the first in order of date is, however, evidently the "Accordée du Village" (A. de Rothschild, Esq.). With many charming passages of local colour, and a happy illumination of the central group, the whole lacks unity and individuality. The background, consisting of trees and castellated buildings of a markedly Flemish character, has an artificial appearance. Next in order may, perhaps, be placed "La Cascade," from the same collection, in which, if the figures still lack interest, the garden landscape, with its plashing fountain in the foreground, is superbly rendered. Admirable are the two great landscapes—"The Garden Party" and "Le Rendezvous de Chasse" (Sir R. Wallace)—showing far-stretching, park-like glades, which frame in a tempered glow, chequered with shadow, happy parties of ladies and their cavaliers. It is in these beautiful, broadly yet lightly painted backgrounds that the influence of Rubens most clearly appears, though a peculiar charm is superadded which is all Watteau's own. In the blackness of the shadows and the partly obscured purity of the flesh-tints is seen the result of his carelessness in the practice of his art; of that "dirty palette" of which his contemporaries complained. Rubens is again suggested by the superb *académie* here styled "The Toilet" (Sir R. Wallace), in which a nude female figure seated on a couch is rendered with admirable clearness and force in the flesh tints. To appreciate the genuineness of the painter's quality in this study it should be compared at a certain distance with the two good specimens of Greuze which hang on the same wall. Unfortunately, the head of the model is singularly lacking in interest and individuality. This brings us to one of the master's chief peculiarities, which is the tendency to accentuate rather what is generic in character and movement than that which is proper to the individual and goes to make up the distinctive human personality. In his very best and most mature style, with a rich yet chastened glow of colour such as perhaps has not again been attained by a French painter, are Lord Northbrook's "Masquerade," and Sir R. Wallace's "Gilles and his Family"—the latter slightly marred by a curious disproportion in one of the female heads. Thoroughly characteristic, too, of the artist's most typical manner is the larger "Music Lesson," which contains some of his finest work, and has for background a landscape of perfect truth and unsurpassed charm. Here the head and bust of one of the female figures would appear to have been repainted in a smooth style entirely at variance with Watteau's own broad crisp handling. The figure of the lounging guitarist in this work—a shade vacuous in expression—has again been utilised in the smaller and better preserved "Music Lesson," which comes also from Manchester House. "Arlequin et Colombine," from the same collection, has been widely popularised by the almost contemporary engraving. The touch is here looser, the harmony more subdued, but hardly less exquisite. Very subtle is the twilight atmosphere cast over the personages in the "Sérénade Italienne" (A. de Rothschild, Esq.), poetising the well-known figures of the Italian comedy, and giving to the whole scene an indefinable charm. Of one of the rarest phases of the master's colouring—the pleasant greyness of open-air daylight, so finely exemplified in the two famous canvases of the Dresden Gallery—no specimen is shown at the Academy. This was the scheme of colour, the development of which enabled Watteau's pupil, Pater, to claim a kind of minor originality of his own. We might have hoped to find some of his work in the exhibition, where it would have been useful, if only as a foil to the inimitable excellencies of his master. Lancret, the fellow-student and the imitator rather than the pupil of Watteau, has rarely, if ever, been seen to such advantage as at Burlington House. With him we touch earth, and are brought into a closer and more real contact with the sprightly and superficial elegancies of the eighteenth century. A certainly not disagreeable sharpness of colour, an angular vivacity of movement, an undisguised *mièvrerie* in the characterisation of the often ill-drawn heads, are among the distinguishing marks of a painter who, with all his obvious limitations, came much nearer to expressing in its essence one whole side of the general character of his time than is admitted by those who choose to regard him merely as the conventional delineator of modish scenes and figures. While the comparatively large "Pastoral Group" (Sir. R. Wallace) is an undisguised *pasticcio* of Watteau, and might almost have been suggested by that painter's "Pastoral Scene" in the same collection, the "Winter" (A. de Rothschild, Esq.) shows a vivacity of movement, a joy in the delineation of mere life and action, which are very distinctive of Lancret. His most consummate performance—and, indeed, the best piece of painting from his brush with which we are acquainted—is the "Group of Bathers" (Sir R. Wallace), showing women, some wholly, some partially disrobed, bathing in running water under the overhanging shadow of green trees. The audacity with which the reflections cast by the foliage are made to colour the flesh-tints forestalls some of the most modern *plein-air* fashions of to-day. The more ordinary, the regular *égrillard* phase of French eighteenth-century art is shown in the "Broken Necklace" (Sir R. Wallace); its most mannered form of suburban pastoral in "The Bird Catcher." The "Harlequin and Punch" gives with real zest and *entrain*, if with a somewhat crude colour-harmony, the Italian comedy as it was, without the mysterious charm with which Watteau knew how to invest it. The brilliant "Portrait de Mdlle. Carmargo," the famous dancer, is a thoroughly artificial rendering of a subject the successful portrayal of which could only be attained by artificial treatment. This radiant and decently-attired nymph—shown as she appeared in the pastoral ballet of the time—has a feminine charm which her undraped sisters of to-day, in their vigorous gymnastic exercises, conspiciously fail to attain. The lines of Voltaire on La Camargo and La Sallé—happily quoted in the catalogue—recall that fair rival, who was the faithful friend of Maurice Quentin Latour, by whose pencil her sprightly graces have many times been lovingly expressed. We may group with this example the "Portrait of an Actress of the Comédie Française" (Sir R. Wallace), represented in a rich *négligé* of red trimmed with fur. This is especially remarkable for the unusual softness and harmony of the colouring. May it be hoped that on an early occasion the exquisite collection now shown will be supplemented by the bringing together of examples illustrating the too-little known art of Chardin—most loving and faithful delineator of French bourgeois manners, and more than rival of the Dutch as the painter of still life; the superficial and mannered grace of Boucher; the passion and vivacity of Fragonard; the not very convincing if elegant portraiture of a Tocqué, a Nattier, a Drouais? It is perhaps too much to hope that the unique power of Latour can ever be adequately illustrated in an English exhibition; though, like so many of his fellow-countrymen and contemporaries, he practised in early life in England, and at his *debut* in Paris was even styled, or styled himself—if we remember rightly—the "peintre anglais."

English art of the last and the present century is, as usual, satisfactorily represented, though its fame is maintained by fewer masterpieces of the first rank than usual. Francis Cotes has seldom been seen to greater advantage than in the "Portrait of a Lady" (Chas. Butler, Esq.)—a work of unaffected charm, and a perfect presentment of an English gentlewoman. The half-tints and shadows have the unpleasant greenish tone peculiar to the painter. A very interesting puzzle is afforded by the "Portrait of Mrs. Thomas Scott" (A. J. Scott, Esq.), showing a lady in the costume of the middle of last century, wearing a charming pink, lace-trimmed gown of French fashion, and leaning nonchalantly on a polished table of dark wood. Great skill and refinement are shown in the modelling and painting of the hands and neck, and in the rendering of the elaborate costume; while on the other hand the face is not very subtly or truly modelled, and lacks individuality. Though the sitter be English, there is much in the conception and execution of the picture that suggests a modish French painter of the period. Sir J. Reynolds has never before been so feebly and unsatisfactorily represented on the walls of the Academy. On the other hand, the true Gainsborough may be seen in the double portrait of "Henry and Edward Tomkinson"—two charming and ingenuous youths, who breathe and gaze at the beholder with the inimitable Gainsborough vitality. The picture is, however, carelessly and awkwardly composed. A fair average specimen of his manner, when he was not over-interested in his subject, is the full-length of the stolid and uninspiring "William Henry, Duke of Gloucester." The great "Landscape," lent by the Duke of Rutland, has all the painter's charms of rich sunset glow and facile execution; but there is a provoking insincerity in the rustic group skilfully disposed in the foreground which mars the work as a serious production. Romney once more successfully confronts his more famous contemporaries with a number of works, at least three of which are in their way quite first-rate. These are the "Miss Mellon" (Duchess of St. Albans), the "Miss Sophia Shutz," and the delightful portrait of a somewhat older lady, "Mrs. Trimmer," who appears against a red background, in a white dress, with a white gauze cap. In these paintings the natural hardness and opacity of his colour is corrected by a kind of *sfumato*, which he assumed, apparently, in order to emulate by other means the exquisite graces and more real command over colour of his rivals. The peculiar distinction and charm appertaining so especially to English womanhood is here most happily expressed. As translated by Romney, it is of a more reposeful if less penetrating quality than that which Gainsborough extracted from similar subjects.

CLAUDE PHILLIPS.

THE OPENING OF THE PYRAMID OF HAWARA.

Hawara, Medinet el Fayum: Jan. 12, 1889.

THE pyramid of Hawara which I tunnelled into last year has at last yielded, and we know for the first time the arrangement of a royal tomb of the XIIth Dynasty.

The entrance is not on the north side, nor in the middle of the side; but it is on the south side, a quarter of the way from the south-west corner. It is, moreover, outside of the pyramid, on the ground, and probably opened from the labyrinth, as Herodotos states. The passage does not run straight into the chamber, but slopes down some way northwards; then a branch turns east, while the main line continues as a blind. The east passage ends blank, and is left by a great trap-door in the roof. Thence the passage goes north again, and turns west; here it ends blank again, and another roof trap-door leads up into a passage running further west. From this a forced entrance has been made into the chamber, by which we at present enter. The passage, however, ends in a well, leading to a short passage southward; then another well, which is now full of water. This, I conjecture, leads to a short passage eastward, from which a well ascended into the chamber.

The chamber itself is nearly all cut in one block of sandstone, which is 22 ft. long and 8 ft. wide inside, and all one up to 6 ft. high. It must weigh between 100 and 200 tons. A course of stone supports the roof slabs, of which there are but three. In the chamber is a great sarcophagus also of polished sandstone, quite plain and without inscription; but around the base is a projecting foot decorated with panelled ornament. By the side of this another sarcophagus has been made by adding two slabs between it and the wall, and a narrower lid has been put over this. There were also two boxes in the chamber, one now broken up; both decorated around the foot like the sarcophagi. In the chamber we have found some pieces of the funereal furniture in alabaster, but without any inscriptions. There can, however, be no doubt that this is the tomb of Amenemhat III., as his name is so often found in the two temples adjoining it.* The second added sarcophagus may be that of Sebaknefru or of Amenemhat IV. The chamber is at present over three feet deep in water, which makes it difficult to explore. The present entrance is by the forced hole in the roof, which will only admit a slim person.

The cemetery here proves to be pretty well exhausted; but I have explored the great pits and caves of the tombs of the XIIth Dynasty and obtained a few pieces of inscription from them. Many minor objects have been found of a late period: a fine glass lense, a pair of large keys, two wax figures (one, female with crescent-dressed hair; the other, male with a donkey's head), a large number of amulets from mummies, three large and complete Greek deeds of the Christian period, beside a few more wax portraits.

At Illahun I have begun work; and great numbers of wooden coffins with carved and painted heads have been found, probably of the XXIIIrd Dynasty; also a fine stela of the XIIth Dynasty. I expect shortly to take up the work at Illahun more closely when I can live there.

W. M FLINDERS PETRIE.

* Since receipt of the foregoing, further intelligence has been received from Mr. Petrie to the effect that the name of Amenemhat III. has been found on a fragment of an alabaster vase in the sepulchral chamber; thus placing the identity of the founder beyond doubt.—ED. ACADEMY.

NOTES ON ART AND ARCHAEOLOGY.

MR. W. L. WYLLIE—the marine painter, best known for his pictures of shipping at the mouth of the Thames—has been elected an Associate of the Royal Academy, in the place of Mr. Hamo Thornycroft, who was recently promoted to the rank of full Academician.

THE collection of pictures that are being despatched this month to Sydney by the Anglo-Australian Society of Artists vies in importance with those exhibited last year in Melbourne. Sir Frederick Leighton contributes his "Phryne," Mr. Watts two important pictures, Mr. Jacomb Hood his last work from the Grosvenor, and Messrs. Ingram and Gotch their "Helpless," Mr. Weedon sends a large drawing of Loch Maree, and Mr. Arthur Hacker his picture "Motherless." The etchers will also be well represented, Mr. Whistler sending some twenty plates, and Messrs. Mortimer Menpes, Wilfrid Ball, David Law, and Theodore Roussell forwarding representative specimens of their work. Messrs. W. L. Wyllie and S. J. Solomon, among the painters in oil, and Messrs. Frank Walton and E. F. Brewtnall, among the water-colour men, are contributing. The exhibition, which is to be held in the National Gallery at Sydney, will be superintended personally by Mr. W. Ayerst Ingram.

MR. T. HUMPHREY WARD has written the *brochure*, descriptive of both the painter and the etcher, on Mr. Mortimer Menpes's dry-point plate, after Frans Hals's picture at Haarlem, the "Banquet of the Officers of the Arquebusiers of St. Andrew," proofs of which are to be shown at Messrs. Dowdeswell's to-day. The plate is one of the largest dry-points ever undertaken, measuring 36 by 26 inches. The etcher's endeavour has been to preserve, so far as his medium permits, not only the light and shade, but also that glorious glow of colour that pervades the original.

BY an arrangement between the two societies, ths next and future exhibitions of the Royal Society of Painter-Etchers will be held in the spring of each year in the gallery at the Royal Society of Painters in Water Colours, Pall Mall East.

MR. TALFOURD ELY proposes to deliver a course of six lectures, at his house in Parliament Hill Road, Hampstead, on "The Sources of Greek History," with special reference to coins, the monuments of art, and inscriptions. The lectures will be given on Thursdays, at 3 30 p.m., beginning on February 7; and they will be illustrated by photographs, electrotypes, &c.

ON Thursday evening next, January 31, Mr. Walter Crane will deliver a lecture at Toynbee Hall to the workmen and pupils of the School and Guild of Handicraft. The lecture will be given in connexion with the arts and crafts, and will also refer to his picture, "The Bridge of Life," now at Toynbee Hall.

MISS AMELIA B. EDWARDS will deliver a lecture on "The Influence of Ancient Egypt on the Art of Portraiture in Sculpture and Painting" at the Town Hall, Manchester, on Wednesday afternoon, February 13; and a lecture, entitled "The Explorer in Egypt," on February 21, for the Fine Arts Club, at Alderley Edge. Miss Edwards will also lecture on "The Buried Cities of Ancient Egypt" at the lecture hall of the Presbyterian Church, Sefton Park, Liverpool, on February 7.

THERE is now on view in the Continental Gallery, New Bond Street, a small selection of paintings from the recent international exhibitions of Munich and Antwerp.

THE STAGE.

"TARES."

MRS. OSCAR BERINGER'S play, "Tares"—said to be derived from a German source, from Freytag, indeed, but surely very much altered—is a piece with two or three marked defects and many admirable qualities. It is not only constructed, but written, with extreme vigour; and as, with only one or two exceptions, it is exceedingly well acted, I do not doubt that for many weeks it will draw to the Opéra Comique an intelligent portion of the play-going world.

If the story were told with less of crispness—if the play lasted three hours instead of a few minutes over two—the comparative absence of the comedy-element would be more conspicuous than it is now, and more detrimental. As it is, a few amusing things said by the illegitimate child, a few words from a labourer and a few from a dairymaid, a scene between a doctor who knows his own mind and a lively young person sitting in a swing, and some really clever and pungent observations that pass between the doctor and the hero, and between the hero and his unprincipled cousin, constitute the sole and, perhaps, the sufficient relief to the sombreness—nay, to the suspense and tearfulness—of the main story. A graver fault, no doubt, yet a fault by no means unforgiveable—since in the very finest fiction a point has sometimes to be stretched to grant a writer's premises—is the extremely small basis of evidence, or even of statement, on which the heroine believes bad things of her lover. Thus, and thus only, is made possible a misunderstanding which ought never to have occurred. But, the misunderstanding once granted, Mrs. Beringer's conduct of her *dramatis personae* is remarkably able. Not only has this *débutante* in stage-writing a sense of dramatic fitness lacking sometimes to the people who one most supposes to be experts, but she guides, likewise, the action of her characters with true regard to their natures and their interests. Each person on the boards, who is of any importance whatsoever, is a real force in the play; and the play's course seems happily dictated, not by the mere exigences of the stage, but by the almost inevitable, the instinctive, the appropriate action of this or that person of the drama. So the story—the story of one woman's mistake and of the faults of many—goes on to its end: an end in which the hero and heroine are permitted indeed a certain happiness, yet a happiness which can never be wholly rid of the ghost of the Past; an end, too, in which sympathy is not withheld altogether from the bad woman of the set, who had been, indeed, disgustingly soured and was hideously revengeful, but whose life had given her two great affections, one of which it was her crime, and the other her fate, to lose.

The dialogue in which this story is set forth is, on the whole, modern in touch. It is happy, and for the most part natural, in its expression of feeling. Here and there, in critical moments, the people who are most vitally interested talk a little too long and a little too well. But they are never feeble; they are never sentimental. The view of life is not a thing of convention and tradition. A difficult subject is dealt with face to face.

And from the writer who can give us work so reasonably masculine—so clear-headed, and, in feeling, so just—we ought to receive, in the future, work which shall have the merits of the present piece and none of its defects.

The cast of "Tares" has, speaking generally, been chosen with judgment: even with penetration. I can indeed conceive an actor better fitted than Mr. Canninge to play the clergyman who is the heroine's father. Mr. Canninge knows his business—takes, it seems to me, the ordinary capable actor's view of the matter—but is without either the make-up, or the presence, or the hundred little touches which suggest a study from the life. The sympathetic personality of Mr. Grahame and his discretion in his work enable him to present very pleasantly the young doctor who is an agent of good throughout the piece; while Mr. Somerset, as an agent of evil, comports himself with hardly less skill. The young squire who, notwithstanding his past, loves the heroine very thoroughly, is played by Mr. Forbes Robertson. This actor—who is not undeservedly a favourite of the public—I have never before seen to so great advantage. Casting away whatever may have lurked of "aesthetic" or mediaeval in gesture or bearing, he is, in the second act especially, singularly direct and expressive, playing with real forcibleness what is more than a *jeune premier's* rôle—the rôle of a *grand premier*—with his emotions and his past. Mr. Ernest Hendrie, as a West country labourer, reminds us pleasantly of those agricultural characters who were to bring, and who did bring, I think, the famous "scent of the hay across the footlights," in Mr. Pinero's first success at the St. James's. A bright young person is represented a shade too noisily by Miss Hudspetb, and one or two minor women's parts are played not badly. But the public acceptance of the piece, clever and well constructed though it is, would have been quickly imperilled if there had not been thoroughly competent representatives of the two chief women. In Miss Kate Rorke and Miss Gertrude Kingston such have undoubtedly been found. The sympathetic heroine is, of course, Miss Rorke, who now unites fire and spontaneity of emotion with a grace that is justly popular. There were moments of explanation between "Nigel Chester" and herself, in which, judged from a high standpoint, she was really admirable. Miss Rorke, at her best times, has the air of acting from her heart; Miss Gertrude Kingston is rarely invited to act from anything but her head. Her exhibition of a character, repulsive in the main, and reminding us only once in a while of any fellowship with humanity, was very distinctly clever. And that which she had conceived correctly she executed with force. Nor was there in her performance — strongly marked though it was — a hint of that exaggeration of unpleasantness to which she yielded, I remember, at the Haymarket.

FREDERICK WEDMORE.

STAGE NOTES.

"STILL WATERS RUN DEEP"—which, as Mr. Cavendish Bentinck reminds the public through the columns of the *St. James's Gazette*, is one of those many plays by the late Mr. Taylor based upon French stories—will no doubt be found sufficiently attractive at the Criterion Theatre, where Mr. Charles Wyndham has just revived it. Mr. Taylor's departures from Charles de Bernard's novel were tolerably numerous; and, at the last, at all events, they were important. It will be remembered by those who have seen the piece in times past, either when the Alfred Wigans appeared in it, or at some less remote date, that there are three important characters—Mr. Mildmay and his young wife, and one Mrs. Sternhold. Mr. Charles Wyndham is at present the Mr. Mildmay; and if he is an actor whose qualifications for unlimited boisterousness are pretty well admitted, he is yet more, perhaps, a comedian capable of implying by quiet means the possession of strong feeling. This feature of his talent stands him in good stead in the part of Mildmay. Miss Mary Moore's aptitude for the part of a sympathetic heroine has been proved before the present performance, which, however, cannot lessen the reputation she may have gained. As Mrs. Sternhold, it is, perhaps, generally conceded that Mrs. Bernard Beere shows some advance in originality and power.

"HANDS ACROSS THE SEA" will not be played at the Princess's after this evening (Saturday), and on Monday Mr. Wilson Barrett will appear in "Hamlet." This favourite actor, after giving us twelve nights in the most important of his tragic characters, will, in about a fortnight's time, appear in a new piece. His London season will, however, we regret to say, be comparatively short. There has been arranged for Mr. Barrett an extended tour in America, which will occupy the whole of the autumn and winter.

"THE BEGUM'S DIAMONDS," by Mr. J. P. Hurst, was tried at the Avenue on Tuesday afternoon, and may, perhaps, after some modifications, appear elsewhere in an evening bill. It was well cast: Messrs. W. F. Hawtrey, Yorke Stephens, Eric Lewis, Sydney Brough, and Lewis Waller, and Miss Rose Norreys and Miss Vanbrugh having been engaged.

MISS RIVERS—a refined American actress from the Boston Museum and other theatres of perhaps equal importance—appears now, but only upon Saturdays, at the Comique, in the charming part of Mrs. Errol in the "Little Lord Fauntleroy." To succeed Miss Mary Rorke in a character curiously fitted to that artist's personality must, for any one, be an honourable enterprise; but Miss Rivers is a woman of talent, and her voice has the pathetic note without which a performance of the part would be as nothing.

AT the time of writing it is considered probable that Mr. Henry Irving's re-appearance in "Macbeth" will be postponed until next week. The attack of laryngitis from which the actor has been suffering was induced, no doubt, quite as much by the extent of his labours in producing the tragedy as by the weather under which Londoners have recently groaned. Meanwhile, Mr. Hermann Vezin, a useful and scholarly exponent of the part of the Thane of Cawdor, is filling Mr. Irving's place.

MUSIC.

RECENT CONCERTS.

THE programme of the Popular Concert last Saturday afternoon was most attractive. Father Haydn was represented by one of his finest Quartets—the one in C (Op. 76, No. 3) containing the variations on "God preserve the Emperor"; and Beethoven, by an early work, the Septet, and one of his latest pianoforte Sonatas. The composer, in his later days, somewhat despised this youthful production; having achieved higher things, he could afford to do so. To the public it is, apparently, a joy for ever. Mdme. Haas gave a reading of the Sonata in A flat (Op. 110) extremely good in the matter of technique, yet lacking in dignity. Mr. Santley, who was in splendid voice, sang Schubert's "Erl-King" and songs by Mendelssohn and Hatton. Mr. Sidney Naylor deserves a word of praise for his accompaniments.

On the following Monday evening, Mdme. Haas and Signor Piatti played Mendelssohn's B flat Sonata for pianoforte and violoncello (Op. 45), and this elegant composition was interpreted by both artists with much charm and refinement. Mdme. Haas gave, besides, Liszt's transcription of Bach's great Prelude and Fugue in A minor for organ. Her rendering of it was all that could be desired so far as fingers were concerned. But Bach's organ works, however skilful the transcriptions, however good the pianist, are cold and colourless on the pianoforte. Why are they allowed in a Popular programme, when there is no lack of genuine pianoforte music? Not all of Bach's Suites Françaises and Suites Françaises have been given at these concerts. Some of Schubert's Sonatas still await a hearing; and it is more than thirteen years since Weber's Sonata in A flat was performed here. Schubert's Octet was magnificently played by Mdme. Néruda and Messrs. Ries, Straus, Lazarus, Paersch, Wotton, Reynolds, and Piatti. Owing to the extreme length of the work, Mr. Chappell has, of late, given three movements in the first part of the programme, and the others in the second. On Monday, however, there was no break, and it was listened to throughout with profound attention. The vocalist was Miss H. D'Alton, who sang Maud White's "Come to me in my dreams."

At the sixth Symphony Concert on Tuesday evening, an Entr'acte from Weber's "The Three Pintos" was given for the first time in England. This comic opera was commenced by the composer in 1820, but he never completed it. In 1824 he writes in a letter to Lichtenstein: "I think as little of the Pintos now as of music in general. I am quite tired of it, and am not likely to undertake any more elaborate works in a hurry." Meyerbeer at one time thought of filling up the imperfect MS., but recoiled from the difficulty of the task. Afterwards he expressed a wish that the late Sir J. Benedict should take it up; but he, too, hesitated. Recently, however, the work has been completed and performed in Germany. The Entr'acte, consisting of two movements in different keys, is charming, and the scoring delicate. In Mendelssohn's "Hear my prayer," an attractive feature of the programme, the soprano solos were interpreted with much feeling by Mrs. Henschel; while Mr. McNaught's Bow and Bromley choir sang the choruses with vigour—more, in fact, than was, at times, necessary. Mozart's "Jupiter" Symphony went remarkably well. The concert commenced with Schuman's fine "Genoveva" Overture, and concluded with a selection from "Die Meistersinger."

Mendelssohn's "Elijah" was given on Wednesday evening at St. James's Hall, at the Novello Oratorio concert. This work is a tower of strength, not only at provincial festivals, but also in the metropolis. It drew a large and enthusiastic audience. The choir sang splendidly; but the orchestra was not all that could be desired. Mdmes. Nordica, Patey, and Mr. Lloyd were at their best. Mr. Henschel's impersonation of the prophet is interesting both vocally and dramatically; but we miss the rugged earnestness of Mr. Santley.

Miss L. Neal sang "Woe unto them" in a highly commendable manner. Dr. Mackenzie conducted.

J. S. SHEDLOCK.

OBITUARY.

FRANCIS HUEFFER.

THE death of Dr. Francis Hueffer, the musical critic of the *Times*, which occurred last Saturday, January 19, was most unexpected. He succumbed to an attack of erysipelas, after being confined to his house for a fortnight.

Dr. Hueffer was born at Münster in 1845, and took up his residence in England in 1869. His wide sympathies, great intellectual activity, and ready pen soon won for him a position in his adopted country both as journalist and author. For a short time he was assistant-editor of the ACADEMY, and he also contributed to many other papers. A critical edition of the works of Guillem de Cabestanh, the troubadour of the twelfth century, for which he received the degree of Ph.D. from Göttingen, supplied the motive for his subsequent book on *The Troubadours* (1878). He was an ardent admirer of Wagner, and one of his most prominent supporters in this country. His *Richard Wagner and the Music of the Future* was published in 1874; and an excellent biography of the Baireuth master in 1881. This latter work was the first of the series of "The Great Musicians." His interesting *Musical Studies*, reprinted from newspapers and various periodicals, appeared in 1880; they were translated into Italian and published at Milan in 1883. Dr. Hueffer contributed articles on Beethoven and other musicians to the ninth edition of the *Encyclopaedia Britannica*. He wrote the libretti of Dr. Mackenzie's "Colomba" (1883) and "The Troubadour" (1886), and of Mr. F. H. Cowen's "Sleeping Beauty." He has also written the libretto of a work to be performed at the next Leeds festival. His last important effort was the translation of the Wagner-Liszt Correspondence (1888); but we understand that he has left ready for publication a book entitled "Half a Century of Music in England," which will be issued by Messrs. Chapman & Hall early next month.

Dr. Hueffer married, in 1872, Cathy, the younger daughter of Mr. Ford Madox-Brown. He leaves a widow, several children, and many friends to mourn his loss.

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